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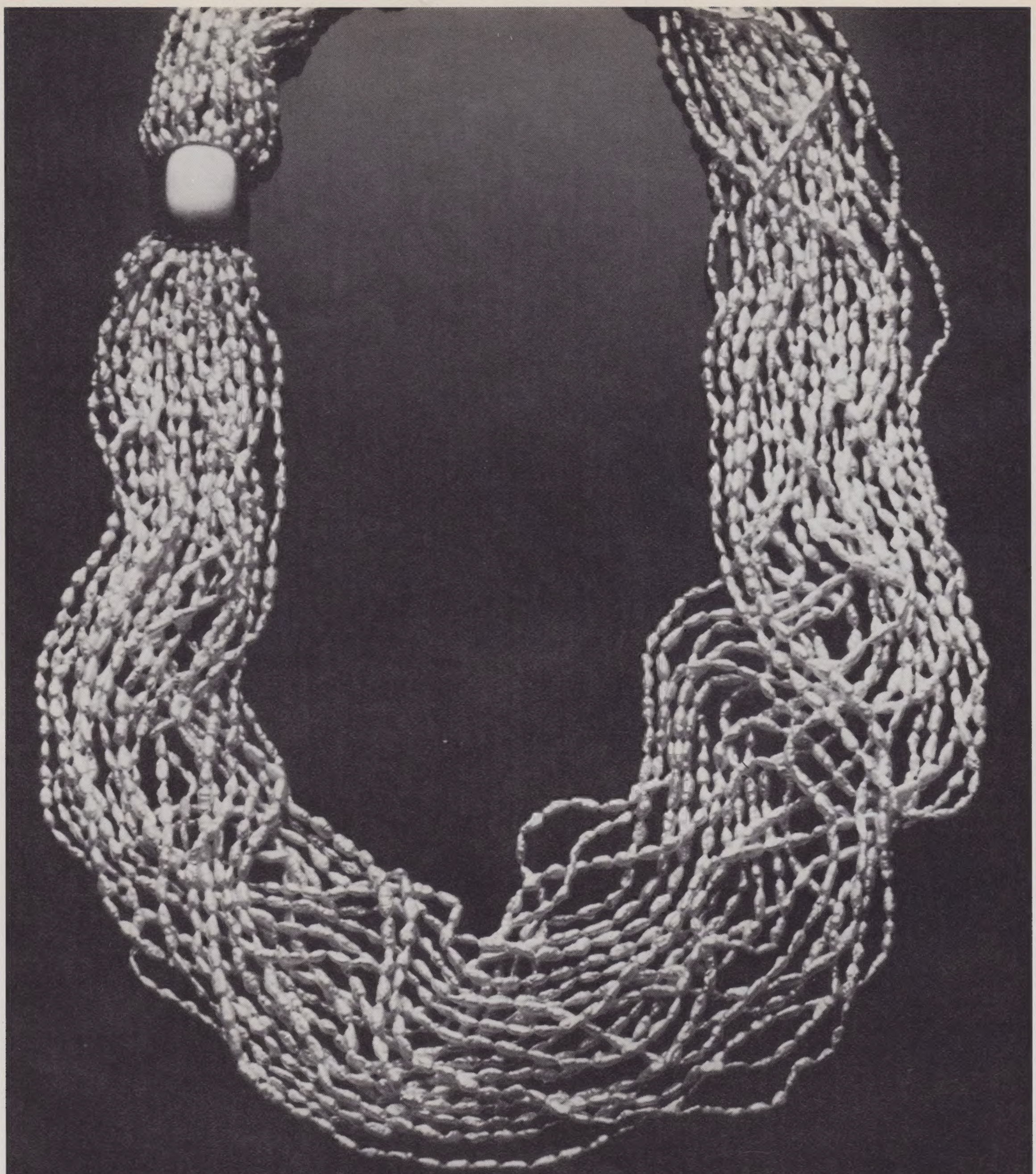

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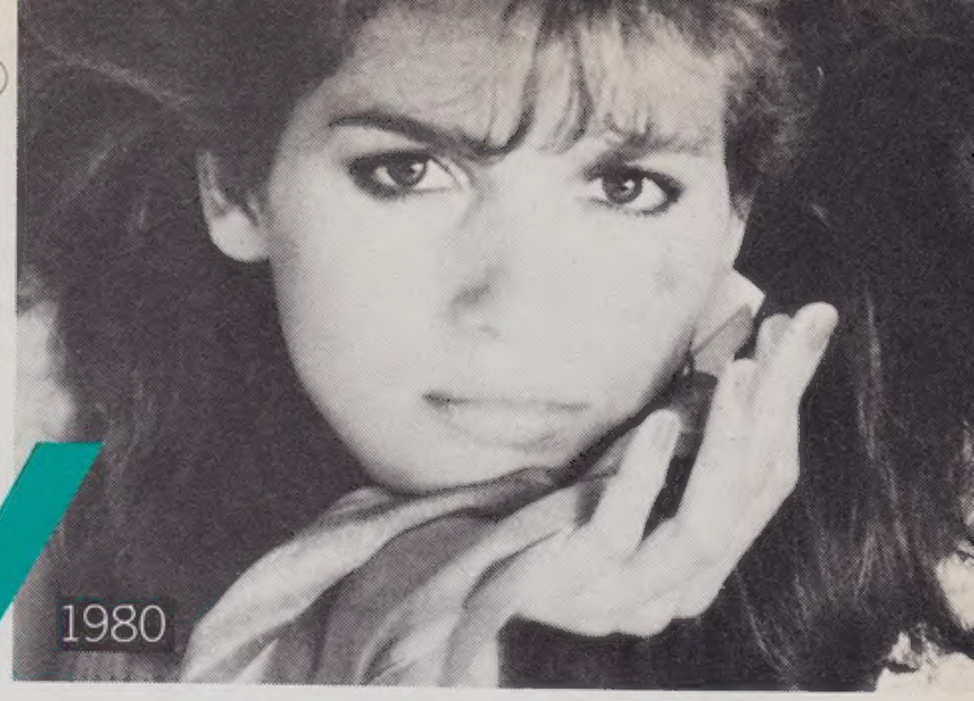

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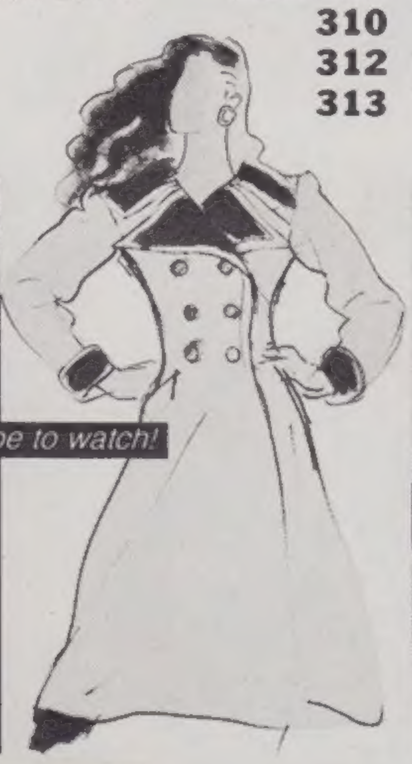

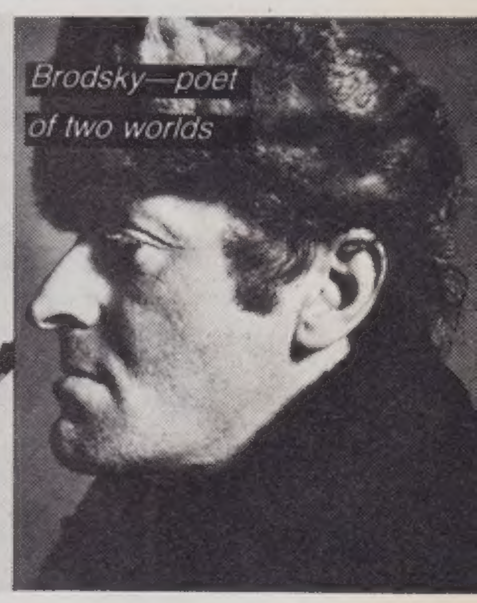

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Oleg Cassini's New Wave White

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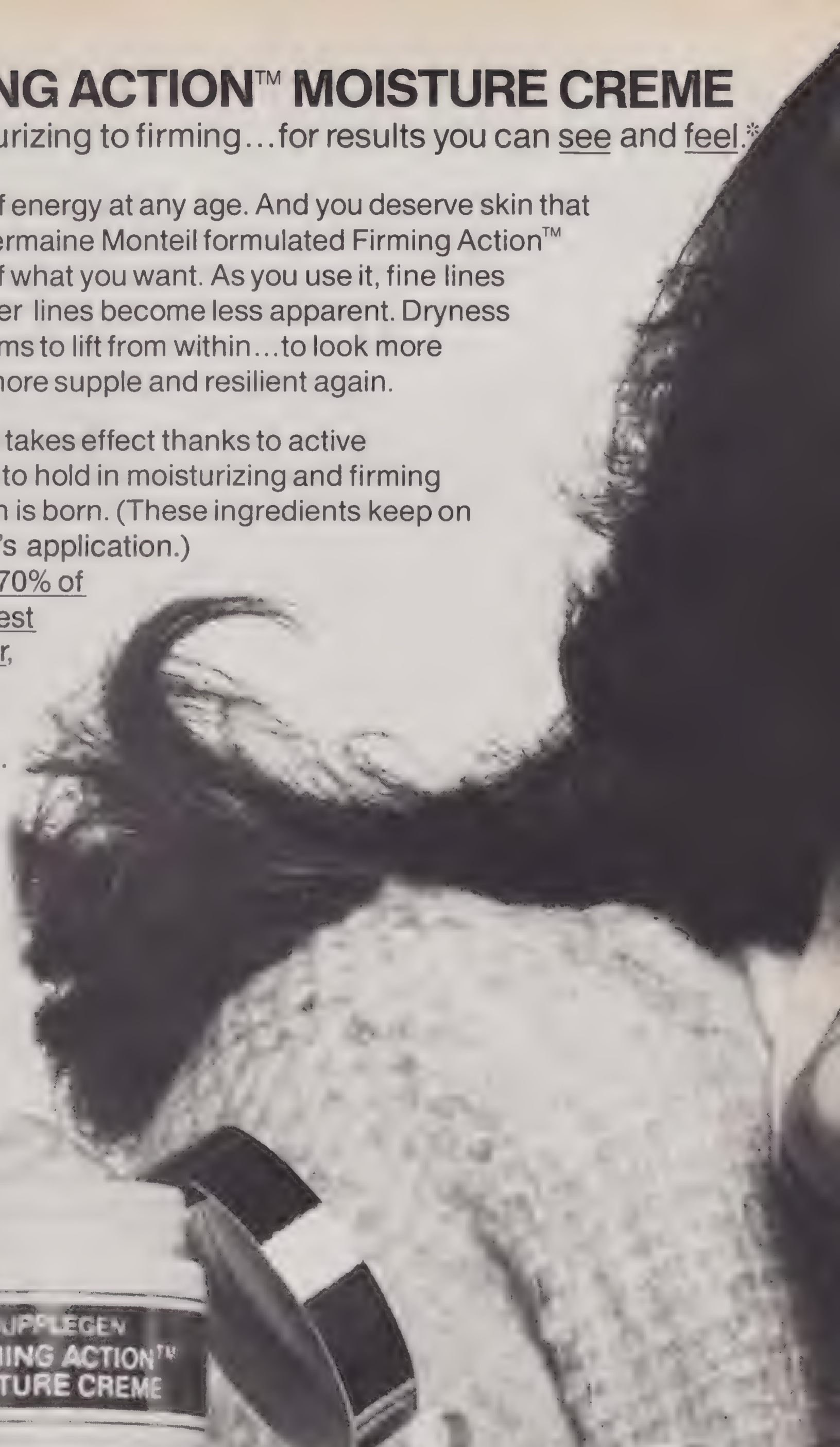

Jewelry by Esther Gallant.

JAMISON

The unflappable way to travel from Spring right through Summer. Jamison brings a breath of fresh fashion to cotton/polyester seersucker with this fully lined jacket plus dress. Both the jewel neck, shortsleeved dress and the pique-piped jacket in blue and white or pink and white, sizes 6 to 16, The ensemble, about $120. Jamison, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York 10018.

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Your Letters

Woman's role: dignity or not?
Thank you for the article "Key to Decent, Dignified Lives For All Women," by Jacqueline Wexler in the November issue of Vogue. I was impressed with Ms. Wexler's credentials; they do indeed give credibility to her statements.

Her thoughts on *Man of La Mancha* were mine exactly: The choice between the virgin on a pedestal and the beast of burden for man's desires was the choice between virtue and vice, between reverence and derision. A wife knows that as well as a nun.

Thank you for this very timely presentation to your readers.

Betty D. Thompson
League of Women Voters
Gadsden, AL

Misstated ski spot
I would like to thank you for the bold misprint on page 192 in the February issue in Richard Alleman's "Skiing Now" article.

As you know by now, Ketchum is in Idaho—but my fellow Utahans will agree that we think skiing here is the world's best and we have our own answer to Aspen already in Park City. I would suggest that a future issue discuss the joys of Utah skiing.

Pamela Brewer
Salt Lake City, UT

Richard Alleman replies: *I know that Ketchum is in Idaho, but somehow Utah mysteriously wound up in the big-type teaser. Mistakes such as this are every writer's nightmare; my apologies to Idaho, Utah, and to Vogue readers.*

Touched by courage
As a first-year medical student, I am confronted daily with the realities of my own giant step out-of-bounds. It seems that as one moves farther from society's expectations, it is easier for one to become isolated. Amy Gross's "Courage" (February 1980) was a welcome reminder *(Continued on page 116)*

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PRINCE MATCHABELLI

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ON THE COVER

Nastassia Kinski—the nineteen-year-old actress who captivated Marcello Mastroianni in *Stay As You Are* . . . who's captivating all of Europe as Tess of the d'Urbervilles in Roman Polanski's latest film, *Tess*. More about her, page 262. Hair, John Sahag. Makeup, Alberto Fava. Photographer, Richard Avedon.

Very much in the air—a new move towards coral. It starts with the real thing . . . necklace by Angela Cummings of Tiffany. It's evident in fashion . . . rayon kimono by Asahi Imports, at Azuma, NYC, (about $13). It makes a big difference in makeup: for eyes, the subtle iridescence of Golden Leaf and Pink Champagne shadows; soft Cerise-glossed lips; French Rouge cheeks. All from Lancôme's "Midsummer Moods" collection. The final touch: J'ai Osé perfume.

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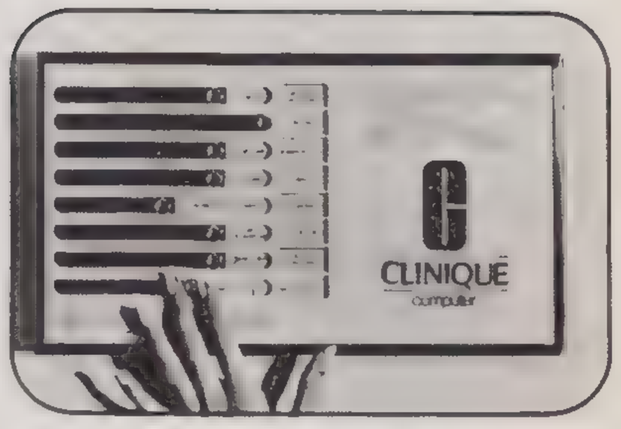

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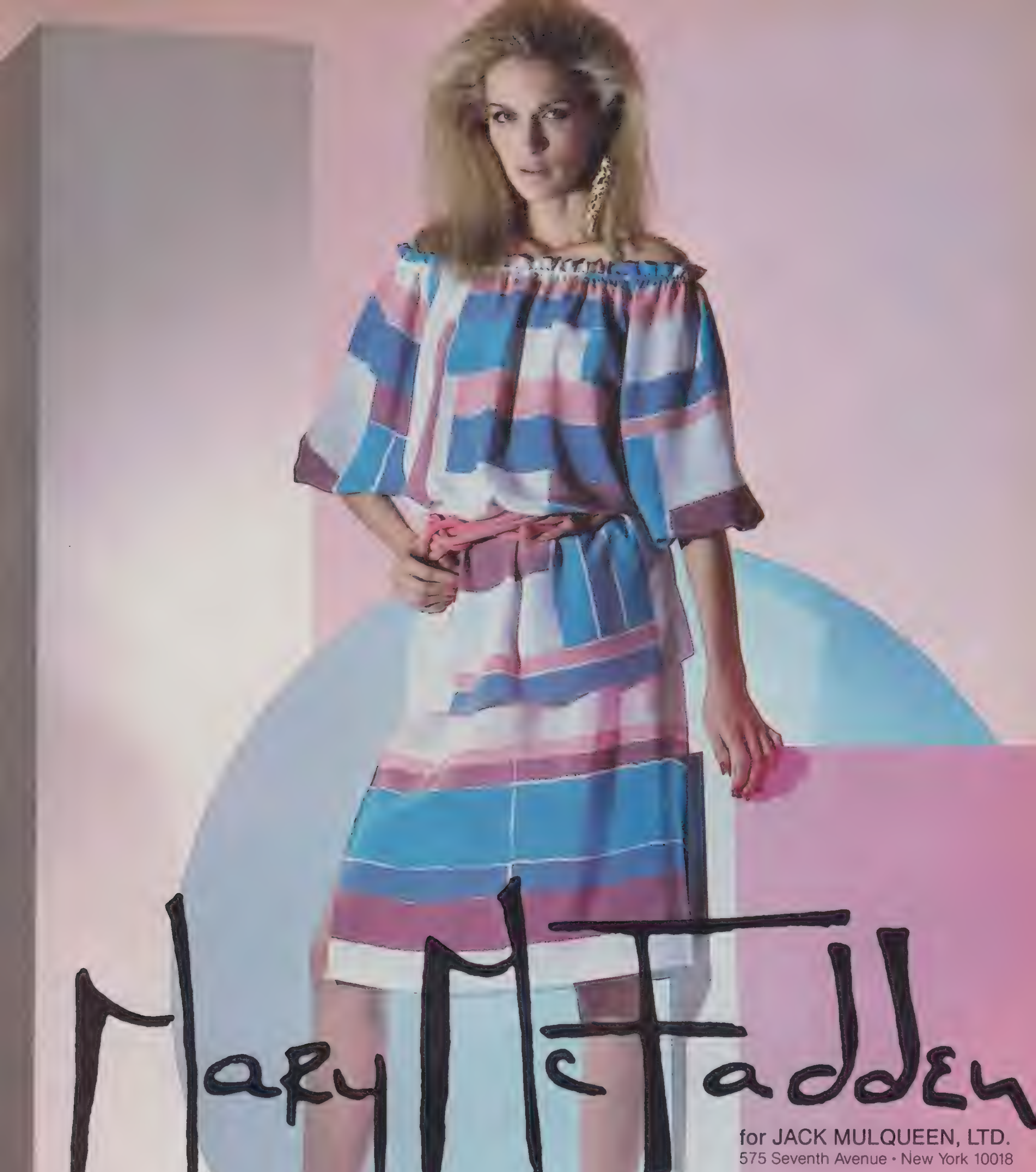

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WHAT'S COMING

WHAT'S NEW

Ballet's greatest legend, in a glittering new movie... TV's best (and worst) doctor shows... most appetizing book—about the deadliest dinners in town

MOVIES

By Rex Reed

Nijinsky
Directed by Herbert Ross

Opening shot: the ravaged yet youthful face of the great ballet dancer Vaslav Nijinsky, eyes blazing like battered onyxes, arms pinned into a straitjacket on the concrete floor of a madhouse. As the camera pulls away, we see that his legs are spread wide, like a pair of compasses pulled out of their socket. It's as though he had crashed through the walls of the asylum in one of his daring *jetés* and stayed where he landed, crushed by the force of his unfinished dance. This is a startling yet perfect image to begin *Nijinsky*, for the man was a broken harlequin onstage and off; and the opulent, disturbing tapestry Herbert Ross and his wife, ex-prima ballerina Nora Kaye, have embroidered from the remnants of Nijinsky's life is like pulling the limbs from a rag doll and tossing the remains into a toy box.

None of that movie biography "Where were you born?" or "And then I wrote" stuff. The Rosses, having already proved they could mix ballet with drama in *The Turning Point*, ditch the history lesson and plunge their audience right into the exotic ballet world of 1912—three years after Nijinsky had become the lover of the powerful Russian impresario Sergei Diaghilev. While Nijinsky dances the original Fokine choreography for historic ballets like *Schéhérazade*, *Petrouchka*, and *Le Spectre de la rose*, we see the torment of his personal life as he embarks on a course of fame and decadence, torn between the paternal, domineering influence of his mentor Diaghilev and the overprotective obsession of Romola de Pulszky, a Hungarian socialite. It was Romola's belief that she could cure Nijinsky's homosexuality if she married him that led to his destruction.

We see Diaghilev publicly embarrassing and insulting the great Fokine by encouraging Nijinsky's talent for choreographing his own ballets. We are part of the scandal when Nijinsky premiered *L'Après-Midi d'un faune* for the Ballet Russe by masturbating onstage before all of Paris. We are hurled into the riots in 1913 at the premiere of Stravinsky's *Le Sacre du printemps*, when Nijinsky's revolutionary choreography unleashed a barrage of critical assaults that ranged from "absurd" and "pretentious" to "barbaric boredom." We see an era of artistic experiment and energy come alive, forming the dramatic backdrop for a homosexual love story that seems amazingly contemporary. Pushing him, confusing him, forcing him beyond endurance, then taking back his promises as punishment for imagined wrongs, Diaghilev pulls Nijinsky's strings like a puppet's. Ambitious, naïve, but fiercely determined to control Nijinsky in her own feminine way, Romola moves into his life—first as a fan who buys her way into the corps de ballet to be near him, following him and the diabolical Diaghilev.

Enraged, Diaghilev terminates the dancer's contract, proving himself as ruthless as the young Nijinsky. "Love isn't eternal," says the maestro to the hysterical Romola when she begs him to take her husband back. "It has its own time." The flamboyant Diaghilev finds a new "protégé," doctoring the pride that has already been damaged beyond repair by his lover's betrayal; Nijinsky is left to meet his inevitable fate—traveling to the other side of genius, which is, of course, insanity.

Alan Bates is so authoritative as the acerbic, aristocratic, arrogant Diaghilev that nobody else in the film can match his craft. This unhinges the film in an unfortunate way. George de la Peña, the young, inexperienced Nijinsky of the title, is no match for Bates' charisma, although he acts and dances with unbridled determination; and Leslie Browne is in no way prepared for the complex psychological demands of Romola's role. Alan Badel, as Baron de Gunzburg, the priggish patron of the Ballet Russe, makes a valuable contribution, and dancer Carla Fracci makes a solid acting debut as the sympathetic Russian prima ballerina, Tamara Karsavina, who understood the combustible relationship between Nijinsky and Diaghilev better than could any other woman.

Alan Bates, left, is Diaghilev, George de la Peña is his great protégé, in "Nijinsky": a journey to the other side of genius.

Sometimes, Hugh Wheeler's screenplay seems too modern for the film's own comfort (when Madame Karsavina says, upon hearing of Nijinsky's marriage, "God knows how that girl got her hooks in him," you don't know whether to laugh or blush with embarrassment). Sometimes, the fresh lilacs and candy violets and carved ivory beds upstage the dramatic conflict. At other times, the film doesn't seem to have much depth at all. But these are small displeasures in a massive cinematic event that utilizes every aspect of filmmaking; and when the Rosses finish what everybody else said couldn't be done, their *Nijinsky* towers above nine out of ten mindless entertainments. This movie would've been a masterpiece with Baryshnikov in the role of Nijinsky; but as it stands, *Nijinsky* has enough epic grandeur to keep intelligent audiences applauding for seasons to come.

ART

By David Bourdon

American Folk Painters of Three Centuries
Whitney Museum of American Art, New York; through May 13

"Sarah Prince," by John Brewster, Jr.: one of the more fetching "folk" at the Whitney.

At first glance, this appears to be a routine survey of American folk painting. All the pictures look faintly or numbingly familiar—particularly if they have been reproduced a zillion times, like Edward Hicks's "Peaceable Kingdom" paintings and John Kane's "Self-Portrait." What's the point of dragging out once again so many clichéd images? This show ostensibly differs in that it concentrates on the work of thirty-seven individuals who merit recognition as "great" American folk painters.

"In the past," says Whitney director Tom Armstrong, "most folk art exhibitions have either been limited to one artist or have focused on periods, regions, mediums, subject matter, or collectors. Attention has been focused on the objects, rather than on the artists and their lives and work." It is the artist's "story," Armstrong says, "that is presented for the first time in this book and the associated exhibition."

In this case, the artists come off much better in the book, the latest example of the Whitney's adventures in publishing, than the objects do in the "associated exhibition." The book, published by Hudson Hills Press in association with the Whitney, is a handsomely designed, information-packed volume, containing essays (many of them previously published in periodicals and other books) on each of the artists by twenty-one writers. The amply illustrated book is an excellent value at $35 (paper, $15).

The trouble with the "associated exhibition" is that it seems a bland by-product of the book. It may sound cruel to say so, but the exhibition resembles an antiquated Whit-

("What's News" continued on page 64)

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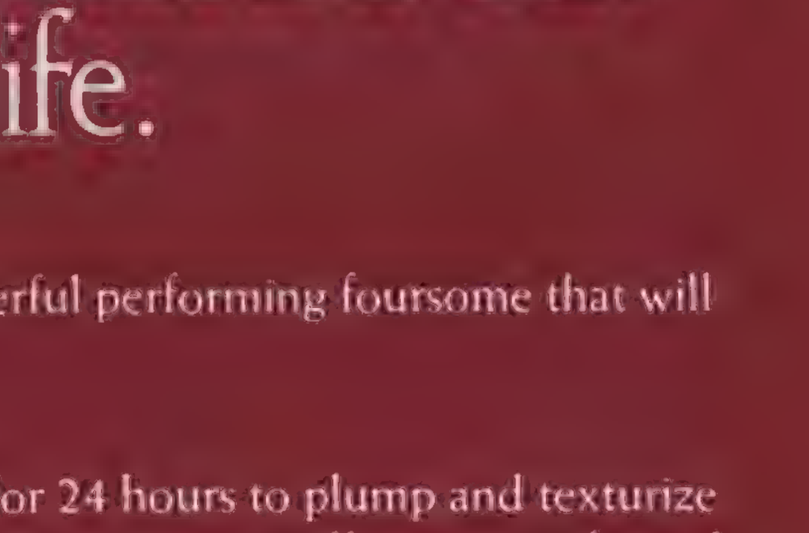

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WHAT'S NEWS, WHAT'S COMING

ney Biennial—a baffling assortment of too few works by too many artists representing too many different tendencies and temperaments. What appears coherent and intriguing in book format looks formless, themeless, and crowded on the walls of the Museum. The installation is not helped by the addition of antique furniture, probably intended to contribute the atmosphere of period rooms. If these folk painters can really hold their own as creative artists, why burden them with a lot of furniture and connotations of cozy, domestic interiors?

The Whitney's heart is, as usual, in the right place. But in the Museum's haste to assemble exhibitions that will attract corporate sponsorship (in this case, the Chase Manhattan Bank) and draw large crowds, it sometimes fails to present shows that offer genuinely new insights.

Vito Acconci: A Retrospective, 1969–1980
Museum of Contemporary Art, Chicago; through May 18
Ten years ago, Vito Acconci electrified the art world when he began using his own body as the subject of his art. He made his body function as an art medium that could be marked and manipulated (by biting himself, burning the hair off his chest, rubbing his left forearm until he produced an abrasion) and presented to the public, either in person or via photographs and videotapes, as "pieces" of artistic import.

Acconci's most notorious work is still "Seedbed," a 1972 performance/illustration at New York's Sonnabend Gallery. Concealing himself under a sloping ramp that was constructed in the gallery, Acconci voiced erotic, masturbatory fantasies inspired by the footsteps and movements of gallery-goers, who were able to walk freely on the ramp. The artist was also free to move about invisibly under the platform, while his now-raving, now-moaning fantasies were transmitted through loudspeakers in the gallery. The piece shocked many gallery-goers, who were embarrassed by Acconci's sexual ranting and felt implicated by it.

Since the mid-1970s, Acconci has removed his physical self from his environmental works, but his presence is still experienced, usually in the form of audio-tapes transmitting his raspy, Bronx-accented voice. Acconci conceives his installations for specific sites, so it is not often that the pieces are reconstructed or adapted to a second location. In mounting this retrospective (Acconci's first in this country), the Museum of Contemporary Art undertakes the challenging task of re-creating ten of Acconci's installations—including the scandalous "Seedbed."

MORE ART:

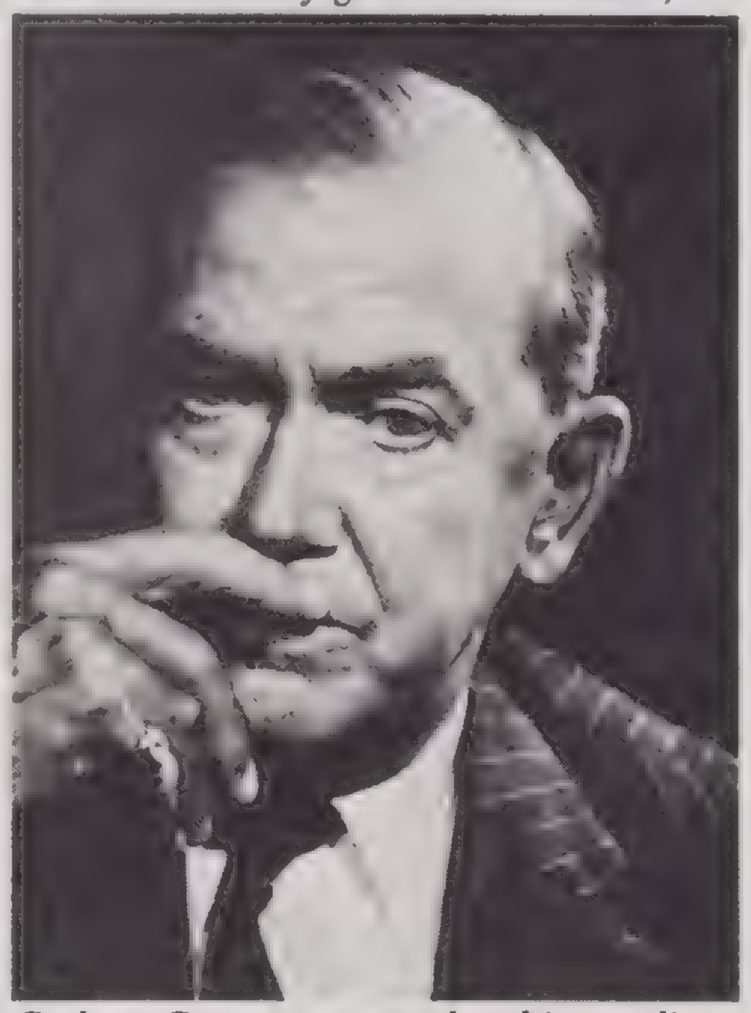
The Buli Master: An African Artist of the Nineteenth Century: Connoisseurs of African art call him the Buli Master because two of his twenty known carved-wood sculptures were collected around 1900 in the village of Buli, located in the southern part of modern-day Zaire. According to oral traditions, the Buli Master may have been Ngongo ya Chintu of Kateba village, some one hundred kilometers north of Buli. Whatever the Buli Master's real name, he was a gifted sculptor, working in a traditional tribal manner but achieving a powerfully expressive and recognizably individual style.

Only three works by the Buli Master are in the United States, and all are currently on view (through May 18) in a scholarly, fascinating exhibition at New York's Metropolitan Museum of Art. The Buli Master's "Stool: Standing Caryatid," acquired by the museum last year, is a choice example of the artist's characteristic figuration. The woman, carved with a high degree of naturalism, has heavy eyelids, high, pointy cheekbones, an aquiline nose, and large hands with rodlike fingers. The same features occur in the artist's other two pieces, a caryatid figure supporting a neckrest and a female figure holding a bowl.

BOOKS

By Allene Talmey

Doctor Fischer of Geneva or the Bomb Party
By Graham Greene (Simon and Schuster)
Grey, black, a stabbing of sunlight, love, passion, tragedy. Graham Greene has written a dark tale of very rich people all bound by their extraordinary greed. A millionaire, Dr. Fischer is a collector of the greedy wealthy so that he may torment and manipulate them to his satisfaction with tantalizing gifts, promises, practical jokes, and humiliations. Dr. Fischer gives gifts at his secretive dinner parties, but his exclusive set of guests are subject to indignities which their avarice condones. So great is their craving for riches that these "Toads," as the narrator calls them, are even willing to face death to possess them.


Graham Greene concocts the ultimate dinner party, in a deliciously devilish new book.

When the narrator, a not-very-rich, not-very-attractive widower named Jones, marries Dr. Fischer's gentle, attractive, and totally ignored daughter, he finds himself pressured to join the dinner parties. He resists but, after a tragedy, gives in and discovers the awful reality behind the rumors about Dr. Fischer. Jones is the one that Dr. Fischer

("What's News" continued on page 68)

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WHAT'S NEWS, WHAT'S COMING

wants most to corrupt. To accomplish this, Dr. Fischer plans his ultimate dinner, the Bomb Party—an ultimate test of greed.

In *Doctor Fischer*, there are no heroes or victors, only losers and victims. This novel cuts deeply into dark corners of human nature. Nasty, confounding, disturbing, and ebonly cast, it stuns.

The World of Oz
Press, Politics, People: An Insider's Report
By Osborn Elliott (Viking Press)

Amusing, informative, thoughtful, and straightforward, *The World of Oz* is more than the story of Osborn Elliott's twenty-one years as editor of *Newsweek* magazine: it's the story of a complex and turbulent era. Here are Elliott's reflections on the 'sixties—assassinations, campus unrest, the 1968 Democratic convention, civil rights, Vietnam; and, to usher in the 'seventies, Watergate.

Appointed editor in 1961 at the age of thirty-six by Phil Graham, who had just purchased the magazine for *The Washington Post*, Elliott decided in the early years of his editorship that *Newsweek* should stop trying to stay ahead of number three and go after number one, *Time*. With financial support from Graham, Elliott began the process of *Newsweek*'s revitalization. After Graham's suicide, Elliott was on his own.

Knowing that just to report news would not make the magazine competitive, Osborn instituted a series of cover stories on issues: the radical right, the Negro in America, sexual permissiveness, the raising of children. His instincts were right. These stories were controversial—but also highly successful.

The book is filled with humor. While on a Lyndon Johnson campaign trip through the deep South, Elliott would "borrow" a *Time* reporter's badge, find some red-necks at the whistle stop, and just as Johnson was finishing his speech, would yell, "LOOK A HERE, YEAH YOU. HENRY LUCE WANTS TO KNOW WHAT YOU WHITE TRASH ARE THINKING ABOUT!" and then leap over the rail of the observation car at Johnson's feet as the train pulled out. There are many, many more anecdotes.

When he left *Newsweek* in 1976, Elliott knew it was time to go: for him, the excitement was no longer there. He promptly found himself on the other side of the news as deputy mayor of New York in 1976-1977. Today, Elliott is the dean of Columbia University's Graduate School of Journalism. A very full life—fascinating, discouraging, tense, and humorous. *The World of Oz* is candid, witty, serious, exciting, and fun.

Killing Pain Without Prescription
By Harold Gelb, D.M.D. (Harper and Row)

In this enlightening, sensible, revealing, and provocative book, Dr. Harold Gelb has designed a new approach to pain—not only chronic pain but also numerous disorders and discomforts which are related to muscle tension and stress. The object is to prevent pain, not treat it. Dr. Gelb advocates a "multidisciplinary approach" to medicine—which means, in part, that doctors must spend more time listening to patients. As he puts it, ". . .if patients are allowed to tell their story, they usually not only tell you what is wrong but how to be treated."

The most common cause of pain is the TMJ syndrome (or, temporomandibular joint, the jaw joint). An unbalanced jaw can tense up the whole body to fight the strain of the imbalance. Tired jaws, clicking jaws, ringing ears, and imbalance in the features of the face and body are signs of TMJ.

The book lists eighty-three symptoms as being associated with TMJ syndrome: from head, neck and backaches to jaw, ear, respiratory, eye, skin, gastrointestinal, gynecological, mental, and posture problems. The syndrome is easy to treat. There are four steps: relieving pain; correcting jaw imbalance; changing poor oral habits; and utilizing methods for coping with stress. There is also a series of exercise programs to relieve muscle tension, to establish awareness of the muscles; and one exercise that can be used in any stressful situation, anywhere. Also included: a chapter on biofeedback, and one on diet, with recipes included. Absorbing, logical, practical, this book is an eye-opener.

("What's News" continued on page 70)

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WHAT'S NEWS, WHAT'S COMING

MUSIC

By David Sargent

The conventional view of "contemporary music" is that it is a dull and esoteric wasteland; but, in fact, a lot of really enjoyable, exciting, interesting music is being made by so-called "serious" American composers—quite apart from the important and entertaining music being turned out all the time by our popular and jazz composers.

The trouble is that it's hard to encounter the interesting new music if you just subscribe to your local symphony orchestra or listen to your local classical FM radio station or buy records on recognizable, long-familiar record labels. Those organizations are geared to what they perceive to be the mainstream of classical-music taste, and are intensely conservative; what new music they *do* offer is usually done out of duty—so it sounds dutiful. But there are other outlets for the good new music, and one is the host of small, independent, old, and new little record companies devoted to that purpose.

About the oldest such company is CRI, which stands for Composers Recordings, Inc. CRI has by now a vast catalogue of worthy new music. Not *all* of it is interesting, of course. But enough is to make it worth seeking out—selectively. One safe bet is a recent CRI release of John Cage's "The Seasons" and Charles Wuorinen's *Two-Part Symphony.* This might seem an odd pairing, as Cage is the leader of American experimental music and Wuorinen is known as one of our principal hard-line cerebral composers. But the coupling not only works: it stands as a nice symbol for the way music may be coming together these days. "The Seasons" dates back to 1947, before Cage got as far out as he is now, and is a lovely, soft, impressionistic ballet score. Wuorinen's work is driving and exciting in a vaguely Stravinskian manner; and both works receive top-notch performances from Dennis Russell Davies and the American Composers Orchestra.

Robert Ashley was one of America's more outrageous experimentalists in the '60s, and he's hardly mellowed in his middle age. But his "Automatic Writing" on the new Lovely Music/Vital Records label that he helped found never grates on the ear. In fact, it's downright restful in its slightly eerie way. The music consists of soft traceries of electronic-keyboard lines with whispered, barely audible voices over it, a woman speaking French, and Ashley himself, heard mostly in tense, quiet expostulations. An original, fascinating record, and hypnotic aural theater.

On the 1750 Arch label, Stuart Dempster's "In the Great Abbey of Clement VI" is exactly what it says: a recording of Dempster, who is a composer and a trombonist, playing alone in this massive room in the papal palace at Avignon, France. The result, with its long, solemn trombone lines echoing away into the vast distance, is both mysterious and very beautiful.

("What's News" continued on page 72)

Boxes shown smaller than actual size. Clockwise, from far left: "Austrian Gold," Rosa Mundi, "Austrian Copper," Rose d'Amour, "Empress Josephine," Multiflora Carnea.

The Empress Josephine's Rose Garden

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WHAT'S COMING

TV

By Gloria Emerson

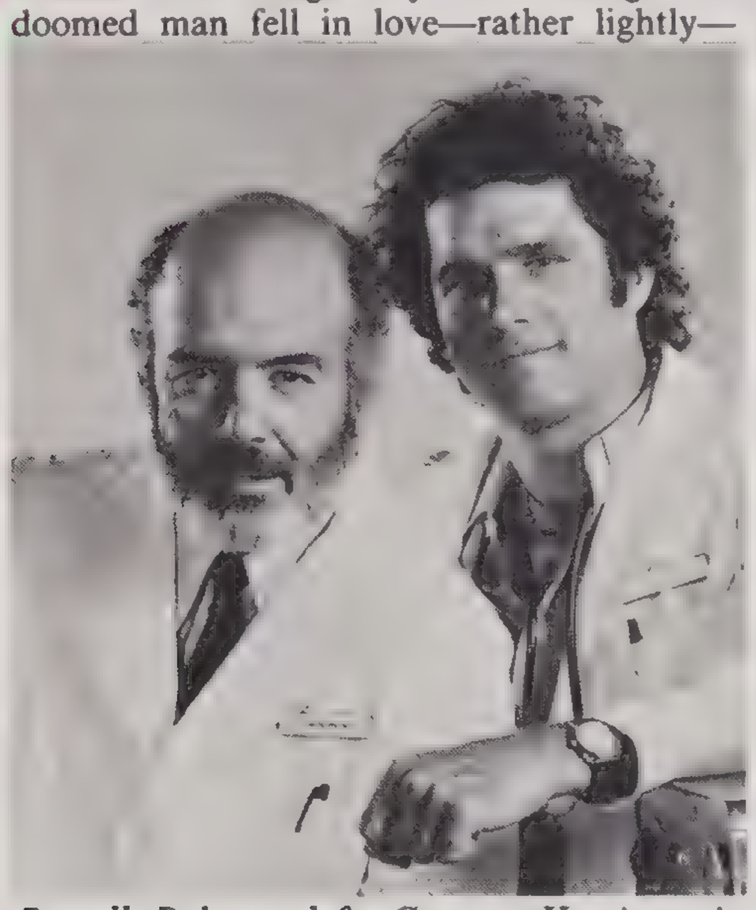
Examining TV doctors: prognosis, positive?

There is, of course, always the story of the child who, years ago, wept bitterly after his father broke a leg. The boy was disturbed about that, but his real sorrow came when he learned that Marcus Welby, M.D., was not going to make a house call. One woman, a sensible creature, is still so attached to David Hartman—who, some time ago, played a doctor in *The Bold Ones*—that she can't bring herself to watch him on ABC's *Good Morning America*. I always thought Chad Everett was a bit of a clod on *Medical Center*, an opinion many people find offensive.

Over the years, doctors-on-television series have drilled their way into our hearts and often stayed there. I could never watch the new version of Dr. Kildare because I always remembered Lew Ayres's version, with Lionel Barrymore as gruff, dear Dr. Gillespie.

Two of CBS's new programs, both about medical men and hospitals, might severely dent the American tradition of being entertained by operating rooms and by the familiar words: "clamp," "suture," "nurse, will you finish?" One of these shows, the most successful, is *Trapper John, M.D.*, a tedious up-to-date version featuring one of the doctors we knew and loved on M*A*S*H. Hawkeye's playmate-surgeon, is now a middle-aged man who has an engaging Vietnam veteran called Gonzo on his staff. But the plots are strained, weak, and occasionally offensive.

One episode hinged on a man who was told he had incurable cancer and who was not in the least bit inspired by a group of weird, wise-cracking, and similarly incurable patients who were so animated that I began to wonder what drugs they were taking. The doomed man fell in love—rather lightly—



*Pernell Roberts, left, Gregory Harrison, in "Trapper John, M.D.": no M*A*S*H*

with a woman in a wheelchair who was meant to be an inspiring figure, but who struck me as a frantic, depressed lady intent on being the funniest firecracker on the floor. Her friend's cancer was arrested and he went home, no doubt wiser and stronger and more joyful, although it was hard to tell. The episode left me with a nasty taste, for it seemed a mockery of people in hospitals and hospices who are struggling to be serene, and braver than they have ever been before.

The most unforgivable fault of the other show, *House Calls*, is that it has Wayne Rogers in the most unpleasant role imaginable. The show is a comedy that depresses. Once Hawkeye's chum on M*A*S*H, now Rogers is obliged to play a doctor who is a buffoon, a womanizer, and a lout in a program which a *TV Guide* reviewer thought suffered from "chronic incurable coyness." His words are too kind. The night I watched, it was all so stupid I thought the hospital's woman administrator who hungers for Rogers could not have been that fine actress Lynn Redgrave but an impersonator. I was wrong.

It couldn't be clearer that the wizards in the television world think we will lap up anything that has an echo or a familiar face from M*A*S*H. Perhaps they never understood why for so long we loved M*A*S*H: the young doctors in Korea making fun of the war before it destroyed them, seeing the Army as an enemy, the war a lunacy which would never let them go.

MORE TV:

FDR's Last Days (NBC). Jason Robards, Jr., stamps his dry wit on this most enduring White House tenant. The three-hour drama from the "Holocaust" producers reexamines the trials of Roosevelt's final days, including the Lucy Rutherford affair. Eileen Heckart is a salty-sweet Eleanor, Kim Hunter is Lucy.

COLLECTING

By Judith Goldman

"Sale of the century"? What it really means

Sales "of the century" appear to be on the rise. In just three years, three have occurred. Frequent announcements of "sales of the century" now test credibility, the way signs proclaiming "genuine oil paintings" do. The designation imparts historical importance to buying and selling. It gives auctions a sense of urgency and significance; and press agents use the phrase with the hope it will prove prophetic.

This month's sale "of the century," the Colonel Edgar William and Bernice Chrysler Garbisch auction, should fulfill its prophecy (as a North American "sale of the century"), for the Garbisches were meticulous, original, adventurous collectors. He was an all-American center at West Point, an engineer, and successful businessman. She was the daughter of car magnate Walter Chrysler.

The Garbisches were devoted to each other. (She died the day after he did last December.) Their devotion is not an extraneous detail. Love is rare; love combined with a shared passion for beautiful objects is rarer still. It is said that Mrs. Garbisch had the eye; but they built the collection together, each acquiring nothing without the other's approval. A friend recalls that at antique fairs, the Garbisches entered together, invariably lost track of each other, separately fell in

Furniture to live with: Garbisch sale's Chippendale block and shell-carved kneehole desk.

love with objects, and spent the remainder of afternoons searching for the other before making an acquisition.

The Garbisches accumulated everything: important paintings by Picasso, Renoir, Cézanne, Gauguin, and Degas; French eighteenth-century furniture; Continental porcelain—tureens, mainly Chelsea, shaped like lettuce, asparagus, and artichokes. Boxes in the shape of lemons and pomegranates, a ripe yellow apple decorated with a pale pink worm. The Garbisches also created important collections of Chinese export porcelain, hand-blown flasks and bottles, and a great American furniture collection. But they were best known for their American Naïve paintings collection. At one point, they owned more than three thousand pictures which were exhibited in France and London. The Garbisches gave the bulk of that collection to Washington's National Gallery.

The Garbishes' eclectic taste was anything but scattered. They bought the best of everything in depth and created perfect settings for the objects they loved. They kept the French paintings and furniture in their New York apartment, which Colonel Garbisch designed so that the heavy ornate commodes would fit perfectly in the small-scaled rooms. (SPB sells the French furniture and paintings on May 12.) They lived with their American collections at Pokety, a 480-acre estate on Maryland's Eastern shore, where every detail was considered—from the boxwood garden to floorboards and banisters. They had the house—Walter Chrysler's former hunting lodge—completely redesigned in eighteenth-century style, and Bernice Garbisch designed its fabrics.

The Garbisches lived simply in grand style. They used motorized bikes to travel from the sixty-foot swimming pool to the stables, kennels, greenhouse, and regulation bowling alley hung with American primitive paintings. But the atmosphere at Pokety was reportedly casual. Servants were invisible, and Mrs. Garbisch liked serving peanuts from jars. It won't be casual at Pokety on the weekend of May 22–24 when SPB holds the "Greatest North American sale of the century."

MORE COLLECTING:

On May 29, Sotheby Parke Bernet New York sells "Juliet and her Nurse," by J. William Turner. The celebrated, seldom exhibited painting from the distinguished collection of Flora Whitney Miller is the last great Turner in a private collection and the most renowned outside of Great Britain. It bears a presale estimate of over one million dollars.

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By Lorraine Davis

WOMEN IN THE WILDS

Your next vacation could be the most exciting of your life if you choose one of the wild and wonderful wilderness trips now being organized for women; just try . . .

● Elk, buffalo, moose, trumpeter swans, bald eagles—some of the fauna on the pack trips organized by Ralph Miller in the high country of Yellowstone National Park. This summer, Mr. Miller will add, to his usual seven-day guided excursions of three-to-five people on horseback, including sport fishing, special all-female trips with women as guides and wranglers as well as packers. Each trip is individually planned; riding experience is not a prerequisite. Information: Ralph K. Miller, Cooke City, MT 59020; (413) 528-9259.

● The thrill of conquering a vast ocean under sail—a sport drawing more women each year. On June 7, four women, two of them Americans, will be among the 110 yachtsmen who will spend a month or more crossing the Atlantic in the 1980 Observer Singlehanded TransAtlantic Race from Plymouth, England, to Newport, Rhode Island. . . . Women at the Helm was organized at the national NOW conference last fall by Jeannine Talley and Ellen Power. This nonprofit California club with members from sixteen states publishes a quarterly newsletter and is working toward a three-year globe-circling expedition for a sailboat with an all-woman crew. For three-month crewing hitches, women need not have sailing experience; welcome skills: foreign languages, diesel-engine repair, navigation, marine biology, medicine, cooking. News: WATH, 2210 Wilshire Boulevard, Santa Monica CA 90403; (213) 659-6967. . . . Talley and Power also head their own sailing-cruise business which offers classes, day-sailing for women. California cruises include weekends to Catalina Island; June 15–21, Catalina and Santa Barbara Islands; August 17–23 and September 14–20, Santa Cruz Island; limited to four or five women. Caribbean cruises of seven and ten days are individually arranged for two to four women leaving from Tortola in the British Virgin Islands. Seaworthy Women, 2210 Wilshire Boulevard, Suite 254, Santa Monica CA 90403; (213) 659-6967.

● The ultimate exoticism, an excursion into the philosophy, customs, and rituals of Tibetan Buddhism as practiced by the native Sherpa people in Nepal's lovely Solu-Khumbu region, on a hiking trek planned by Women in the Wilderness. October 3-November 3, twenty-four days on the trail with visits to monasteries, meetings with lamas, monks, and nuns, ending in sight of Mount Everest; group limited to fifteen women and men. Information on this, other trips: China Galland, Women in the Wilderness Outings, Expeditions, and Adventures, Star Route, Box 274, Muir Beach CA 94965; (415) 383-3231.

TAKE WRENCH IN HAND

Control of your own life often includes making your own household repairs—those formerly "masculine" jobs that can involve carpentry, plumbing, or coping with electrical fade-outs. One confident modern woman who can silence a radiator's knock or refinish a floor with ease, Dorothy Carbo, uses her masters degree in counseling and guidance along with handyman skills she learned from her father to teach maintenance basics in a roving classroom called Handivan.

Starting her repair teaching in 1974 with a part-time evening job at NYC's Womanschool, Dorothy next was recruited by one of her students for a NY State drug rehabilitation program, where she set up WOW—Widening Opportunities for Women, a training in nontraditional jobs to help former addicts earn better livings, feel better about themselves. She also taught at New Jersey State College's Women's Center.

Dorothy hit the NYC streets in Handivan in 1979, in a Cooperative Extension Program of Cornell University. Staffed with specialists and funded by Citibank, the Handivan takes instruction in home maintenance and repairs to homeowners and tenants in New York City.

If you're not on the van's itinerary, one place to get the same good help with your walls and windows is the paperback "Fix-it Guide for Women" (Arco) that Dorothy Carbo wrote in 1975. This concise manual takes you from the right names for nails through how to open drains right into "creative closetry," with clear instructions in how to diagnose household leaks and squeaks and then how to correct them. Ms. Carbo also tells you when to play it smart and call in a pro.

TRADED: GLORIA STEINEM FOR SHIRLEY HUFSTEDLER

Collectors now pay high prices for vintage bubble-gum trading cards with sports heroes' names and faces. No longer will we females miss this kind of canonization: Supersisters, a set of all-women trading cards, displays the pictures and significant biographical facts about seventy-two women in sports, business, government, sciences, and the arts. The invention of Lois Rich and Barbara Egerman, the cards are $6 a pack. Supersisters, Dept. V, 230 Park Ave., NYC 10017.

WHERE THE MONEY IS

Big money to be made in sales comes not in retailing but in selling your wares—be they pharmaceuticals or advertising space—to industries, stores, or businesses. "Opening New Doors," an all-day conference presented on May 17 by the New York chapter of NOW (212/989-7230), will have fifteen workshops, chances to talk with women who have been successful in the field and with representatives of companies who want to recruit women.

JOB? WRITE . . . OR READ

Job hunters, register now for a two-session résumé workshop with individual attention paid to translating nonpaid work experience into paid equivalents, to be held June 6 and 20 as part of the Career Options Program for Women at the School of General Studies of Columbia University. Write: Womanspace, 306 Lewisohn Hall, Columbia University, NYC 10027. . . . If New York's not your town, look for a resume writing class at your YWCA. . . . More good advice, including how to answer illegal questions in a job interview, can be found in *Marketing Yourself, The Catalyst Women's Guide to Successful Résumés and Interviews,* to be published next month by G.P. Putnam's Sons, written by the editors of Catalyst, a nonprofit career-research group that also helps companies to find women for their boards of directors. Already available from the editors at Catalyst: *What to Do with the Rest of Your Life* (Simon and Schuster). This encyclopedic tome surveys a vast number of career possibilities, is liberally salted with tips, suggestions, and ideas, with advice on dealing with dead ends, traps in an established job. Invaluable.

OUR GAL GORDON

The Vogue fashion illustrator who created 1918's most famous poster—a Red Cross girl—and was celebrated in a 1924 pop song as "That Red Head Gal," a vivid personality who suddenly ducked the klieg lights and "retired" to her family's mansion, the Madisons' Mount Sion in Virginia, the woman named Gordon Conway was discovered by researchers investigating the lives of her ancestors, Dolley and James Madison.

Forty-five years after her "disappearance" at the peak of her designer career, and twenty-four years after her death, Ms. Conway's work returns in a comprehensive show of her fashion drawings and Art Moderne designs for costumes, sets, and furniture at The Octagon, museum of The American Institute of Architects Foundation, in Washington DC, May 16-July 20. *"That Red Head Gal": Fashions and Designs of Gordon Conway, 1916–1936* will be seen in Dallas, August 6-September 28, and in Los Angeles in 1981. The show will also go to New York, London, and Paris.

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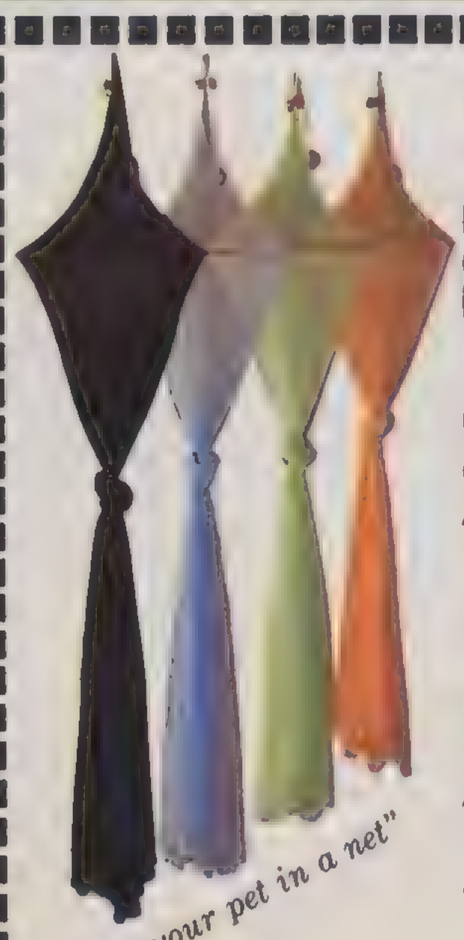

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Beauty Q & A

For summer, expert tips on: waxing... reducing "hidden calories"... plus a special problem: braces...

Q This summer, I'd like to be able to wear those high-on-the-thigh revealing bathing suits that are in style now—but I have a problem with excess hair around the bikini line. What would be the best method of hair removal?

A "Waxing is the easiest, most practical approach to hair removal—especially if you've never had the hair removed from the bikini area before. You have what is considered 'virgin hair'—it is different in texture and growth from hair that has been previously waxed or shaved," says expert Kristen Dorian of Basic Beauty (30 E. 60th St., NYC). "Shaving can sometimes be irritating; and, depending on your skin's sensitivity, a cream depilatory can also cause irritation. With waxing, hair is removed from the follicles, so the regrowth rate is slow—your skin remains sleek and smooth for two weeks or more."

Q During the past month, I have been dieting and consistently losing weight until now. However, I seem to have reached a plateau and am not losing any weight at all. Can you help me?

A It is always hard to lose those last few pounds. One reason: you may not be watching your caloric intake as carefully as you were at first, and you may be consuming extra calories during the day and just not realizing it. For example: if you drink a glass of orange juice (112 calories per glass) and two or three colas (137 calories each) a day, these are additional "hidden calories." To reduce your caloric total, switch to unsweetened liquids. One of the best, of course, is plain water. If you like your beverages carbonated, drink bottled soda water—zero calories—to quench your thirst. And, if you're looking for a new alternative, try Peters Val Naturally Sparkling Mineral Water.

Q Help! A case of acne as a teenager has left my face slightly pitted and discolored. My dermatologist suggests cryosurgery as a means of improving my skin's texture. Could you explain this procedure and what it involves?

A We took your question to Douglas Torre, M.D., clinical professor of medicine (dermatology) at Cornell Medical College who says: "Cryosurgery is a fairly painless in-office procedure that is used to treat acne lesions, warts, sun-damaged skin as well as skin cancer. The treatment involves spraying a small amount of liquid nitrogen directly on an affected area. This freezes the upper layer of skin cells (epidermis), causing the skin to flake and peel off. A new epidermis is formed from cells in the hair shafts and oil glands. As a result, pits appear less deep and less noticeable.

"However, you must remember," Dr. Torre cautions, "that you cannot remove a true scar completely, and atrophic scars are not amenable to this procedure, either.

"Cryosurgery is just one of several methods—from dermabrasion to plastic surgery—which could be used to treat your condition," says Dr. Torre. Discuss the pros and cons of each method with your doctor.

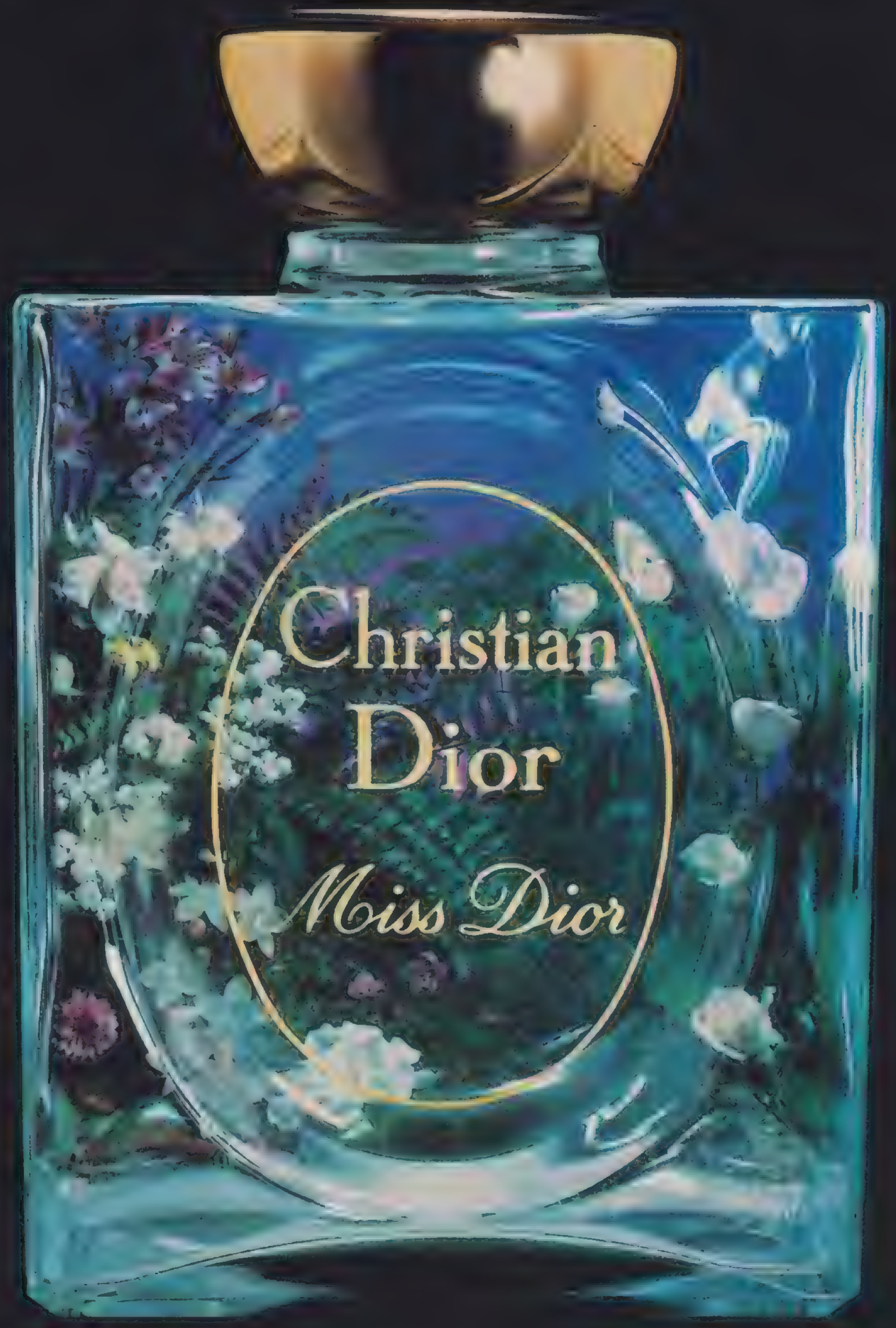
Q I will soon be investing in and wearing orthodontic braces to correct my overbite. My job (as a saleswoman) involves traveling and public speaking—and attention, naturally, is focused on my face. I am afraid I will become self-conscious; yet, I am determined to correct my teeth. Do you have any suggestions for making my braces appear less conspicuous?

A According to New York Dental Society spokesperson, Richard Pasternak, D.D.S., associate professor of dentistry at Stonybrook Medical College, "In the past few years, new orthodontic devices, such as those made of plastic, have replaced the use of metal in the front portion of the mouth." The new braces are made of clear plastic brackets that are bonded to the front of the teeth and have a fine metal wire connecting them. When your orthodontist tightens this wire, the tension gradually repositions your jaws. If a metal bracket is needed, it is placed—out of sight—in the posterior area of your mouth.

Makeup tips for wearing braces from pro Pablo Manzoni: "The most important thing is to psyche yourself up—and to do something new and different. Change your hair: wear 'more' of a style—a high chignon or a ponytail—to draw attention away from your face. Wear less color on your mouth—and wear stronger makeup on your eyes." Pablo suggests wearing a medium-dark eye shadow (browns are his favorite) on your top lids with a same color pencil shading underneath the bottom lashes. "Eyes should be completely surrounded and contoured—subtly!—with color. Another tip: try wearing large glasses with gradient-tinted lens to draw attention away from your mouth." ▽

Miss Dior

PARFUM



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Warm-weather hair/makeup tips... newest ways to look your best this summer...

Beauty Now

In summer, keeping your makeup cool, fresh-looking and your hair neat and under control become new priorities. Here, experts' pointers . . .

The warm-weather difference in makeup? Going for less—sheerer textures, a lighter hand. Here, some tips from the experts . . .

- From Joey Mills: Mix a little moisturizer in with a cream or gel blush to thin the consistency, make it more transparent. Then, dab on both sides of forehead, on cheeks, on chin for a healthy glow.
- From Rex: Apply face powder with a damp sponge for a matte look that *lasts*.
- From Vincent Nasso: A tip for pencil users—keep them in the refrigerator for a while before sharpening for best results, particularly in the summer.
- From Way Bandy: Have your eyelashes dyed to avoid mascara's smudging or running when the humidity rises.

For keeping your hair neat at the beach or at a resort—Ken Begun's delicate bow-topped wire-mesh headband, *above*, in colors, edged in gold or silver . . . especially pretty with shoulder-length hair, the bow turned to one side . . .

WHAT'S NEW IN MAKEUP THIS SUMMER?

Pure beige or "yellow" foundations—the kind without a spot of pink in them—now turning up in all the spring/summer makeup collections. Said makeup artist Way Bandy: "I have always suggested the use of beige foundations lacking red, pink, or rose pigment." His tip: Mix a drop or two of transparent rose, bronze, or peach-colored moisturizer with beige foundation, if necessary to match skin—or just to add color.

SOME OF THE BEST NEW HAIR ACCESSORIES TO LOOK FOR: BONWILLUM'S WOODEN PONYTAIL HOLDERS—"CATCH" HAIR INTO A NEAT, FLAT-SIDED PONYTAIL (RIGHT)—IN CHERRY, EBONY, ROSEWOOD, LACQUER COLORS (BRIGHT RED!), METALLICS.

Large photo, *above*: Versace blouse; bracelet by Faith Porter for Antares, earrings by A&M Breslow
Fashion, accessories information, next to last pages

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Look who's back in the kitchen

Four top French chefs—and all women

BY CAROL OFFEN

"The kitchen is no place for a woman," quipped Paul Bocuse, France's master chef, and feminists readily agreed. But in France, as in America, today's women are opening doors and the kitchens' are no exception. As the cooks and chefs choose up sides, about the only point on which everyone agrees is that the difference between a man's and a woman's cooking is as basic as the difference between a man and a woman. To Bocuse, that means women cooks "lack imagination and managerial ability." To Robert Courtine, *Le Monde's* respected food writer, it means they cook "naturally, with love and intelligence—without formal training." Four years ago, Courtine urged his favorite women chefs to form the Association des Restauratrices-Cuisinières in defiance of the all-male chefs' organization.

For the women themselves, it all seems so much tempest in a *cocotte*. "It's utterly stupid to say women can't run a kitchen. They run big business, they direct schools—why not a kitchen staff? I've never had any problems—with men *or* women," says Georgette Descat, the venerable owner/chef of Paris' Lous Landès restaurant.

A short and heavy-set woman in her late sixties, with closely cropped platinum hair, Mme Descat resembles a mischievous elder Mickey Rooney. Feisty and gregarious, she loves to talk about cooking almost as much as she loves to cook.

Like most women chefs, Mme Descat has been cooking ever since her childhood, spent in the Landès district of southwest France. "In my family, it was just like going to a cooking school or doing an apprenticeship in a restaurant. Everybody had a specialty: my mother would make the roasts and the stuffing, my aunt, the sauces. . . . And we'd get together on any pretext to have a big meal."

Eleven years ago, she opened Lous Landès. "I didn't start the restaurant till my children were big, so I didn't have to worry about leaving them," she explains. Though she avoided problems with her children, Mme Descat admits that "it can be hard on a woman that way. The family life is disturbed by the impossible hours. When a woman comes to work for me, I expose all the problems and, if she wants to make the sacrifices, she stays. Most do."

Cooking is hardly glamorous. Most cooks are on their feet fourteen to sixteen hours a day in hot kitchens. Occupational hazards include burns, backaches from lifting heavy items, and a chronic lack of free time.

"This is hard for a *man*—physically, it's even harder for a woman," says Fernande Allard, chef of the Michelin-rated Burgundian bistro Allard. "But when a client leaves the restaurant telling you he had a good dinner, that gives you a lot of pleasure and it makes it all worth it." It's undoubtedly been worth it for Mme Allard, an attractive fiftyish matron with a head of curly red hair, as she's been cooking on the Left Bank for over thirty years. Her bourgeois style of cuisine is quite common among women cooks, who generally stress the basics. "Men are very elaborate. Women cook more simply, with more finesse," says Mme Allard.

Mme Allard, who has taught a fair share of male chefs how to cook, currently directs a kitchen crew of three men. "They do *my* cuisine," she emphasizes. "I won't have them dressing the *plats* their own way."

Like Georgette Descat, Fernande Allard learned to cook not by attending schools but by watching and by doing as most male chefs do: "My husband's mother was the chef here first—since 1930—and she taught me everything when I got married. I was lucky to marry a man who already had a restaurant," she adds teasingly.

She is only half joking. Opportunities for women cooks then *(Continued on page 92)*

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WOMEN CHEFS

(Continued from page 88)

were extremely scarce. With schools and restaurants of haute cuisine tightly controlled by men, most women had to come up through the ranks of family-run restaurants, or work for women who encouraged them. Since the situation is still difficult, chef Christiane Massia, 1978's recipient of the coveted *Mérite Agricole* award, hires only women for the kitchens of her two Left Bank restaurants.

"There still aren't many apprentice spots for women, so I've always saved mine for them," Christiane says. At L'Aquitaine and the nearby Restaurant du Marché, her *cuisinières* range in age from an eighteen-year-old fresh out of school to a forty-year-old ex-secretary who recently changed her career choice. "Their backgrounds aren't important. What matters most is a love of cuisine."

A slim, delicate woman with long blond hair, the soft-spoken Mme Massia is as ardent about her métier as her colleagues are. "I'm never as happy as when I'm in the kitchen," she says. The forty-one-year-old chef, who originally learned her trade nineteen years ago from her husband's elderly cook, is in that kitchen most of her time from eight in the morning to eleven in the evening, seven days a week, year-round.

"Of course, it's very hard," Mme Massia concedes. "I don't sleep much and I have no spare time, but I always have time for my girls," she says, referring to her two teenaged daughters. One of her daughters is now thinking of a cooking career herself, to Mme Massia's delight.

It's becoming far less unusual for the white toque (or bonnet, in this case) to be passed from generation to generation of women. In the Coat family, twenty-five-year-old Carole is in the kitchen while her mother, Micheline, is in the *salle* at the Paris restaurant Le Bourdonnais. Carole Coat, trained by both Mme Descat and her mother, has been at Le Bourdonnais' exalted *piano* (French slang for stove) for about a year. Carole has no delusions about hers being a glamorous career.

"When you're working in a hot kitchen chopping and cutting and slicing, you can just forget about long nails and makeup—and I'm always working," she says with a laugh.

Clearly, they all are.

FERNANDE ALLARD'S BRAISED BEEF (Boeuf Braisé aux Carottes)

four servings

Small brisket or rump of beef
Poultry fat
Onions, sliced, lightly browned
Cognac; ½ bottle white wine
Bouillon; salt, pepper
Bouquet garni (thyme, bay leaf, parsley tied together)
1 calf's foot, blanched, or ½ pig's foot
Raw bacon, diced; carrots, thinly sliced

Lard brisket, let brown slightly on all sides in poultry fat. Add onions, flambé beef and onions with cognac. Pour in wine, bouillon, salt, pepper, *bouquet garni,* calf's foot, and bacon (it should not be smoked) and braise, covered, 5 hours. One hour before the end of cooking, add carrots to cook with beef.

(Continued on page 94)

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(Continued from page 92)

CHRISTIANE MASSIA'S CHESTNUT SOUP (Soupe de Chataignes)

four servings

1 pound plus 1 ounce chestnuts
1 teaspoon sugar
1 quart plus 2 tablespoons milk
Pinch cinnamon
Hint four-spices (mixture of 7 tablespoons white pepper, 2 tablespoons nutmeg, 2 tablespoons ginger, 1½ teaspoons cloves)
Salt, pepper
2 tablespoons heavy or sour cream

Peel chestnuts, poach a few minutes in boiling water to remove second skin. Set aside 8 whole chestnuts: purée the rest with the sugar. Cook the purée in the milk, add the spices. Add whole chestnuts. Cook on low flame 15 minutes. Before serving, add cream and heat. Serve very hot.

GEORGETTE DESCAT'S SAUTEED PRAWNS (Langoustines Sautées)

six servings

7 tablespoons olive oil
6 zucchini, cut into ½-inch slices
12 celery stalks, cut into 2-inch pieces
3¼ pounds small prawns
3 tomatoes, peeled, seeded, diced
6 garlic cloves, finely chopped
3 tablespoons finely chopped parsley
1 sprig thyme
Salt, pepper
5 tablespoons butter, thinly sliced

Heat 4 tablespoons olive oil in large pot. Fry sliced zucchini 5 minutes, set aside. Fry celery 5 minutes, set aside. Add remaining oil to pot and sauté prawns over high heat 2 minutes, then reduce heat. Add diced tomatoes and cook 2 minutes. Add remaining ingredients except butter. Cover and cook over low heat for 4 minutes. When done, dot with butter. Cover till butter is melted.

CAROLE COAT'S WARM APPLE TART (Tart aux pommes chaudes)

eight servings

Piecrust:
1⅛ cups flour
1½ sticks butter
1 teaspoon salt
3 tablespoons water

4 golden apples, peeled, thinly sliced
4 teaspoons melted butter
4 teaspoons finely granulated sugar
2 teaspoons currant jelly

Mix all piecrust ingredients, let sit half a day.

Grease pie pan well with butter. Spread piecrust thinly to fit without stretching. Spread sliced apples, cover with melted butter and add sugar. Bake 250° for 20 minutes. When ready to serve, brush with the jelly. Serve warm. ▽

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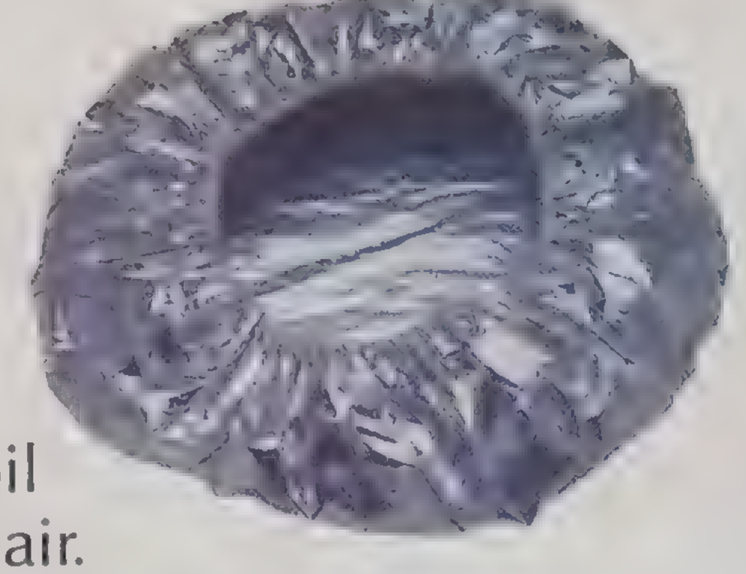

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Fashion Q&A

Summer, solved: When to opt for a shawl ...how to find pants—for *your* body

Q **There are so many different styles of pants right now, I'm totally confused. Are there any general rules one can follow about what kind of pant looks best on what kind of body?**

A Start with a long, honest look at yourself in any pants shape. Make sure the pants are ample enough; look critically at the proportions on your body. The newest pants this spring are above-ankle, straight-legged pants; almost everyone can wear them. Another new pants style is fuller-legged and hits the leg just below calf. It generally needs a body with height to look right.

A good general rule: The fuller the pants are cut at the top, the smaller the body beneath them has to be. Soft, gathered pants are made for a woman with no hips or tummy. Baggie jeans look best on a taller woman; height balances the pants' fullness. Pegged pants—ones narrowed sharply at the ankle—are best left for evenings . . . and for women with no hips or derrière. Soft, clingy fabrics accent body shape—or bulges.

The pants that are easiest to wear—for just about everyone—are classic, straight-legged tailored trousers in classic fabrics such as wool gabardine, wool flannel, or linen. They give legs the longest, leanest line.

Q **In spring, what can you put over evening clothes that will look like more than just a concession to chilly weather?**

A Your best choice is a shawl: a square that you can fold into a triangle or an oblong that you can wrap or sweep over one shoulder. Pay attention to size: If the scarf is too small, it will look skimpy. Best sizes are a 54-inch square or an oblong that's approximately 36 by 72 inches.

There are a great many scarf/shawl options: a thin knit-cashmere oblong in a bright color, Oscar de la Renta's frivolous bright-red double ruffle, a solid-color silk jacquard that you can wear over printed fabrics. A treated edge—beaded, piped—adds interest and is easier to wear than foot-long fringe; shawls with a distinct border print look more finished than all-over prints do.

The best shawl-options that we've seen this season? Kenzo's 36 by 69-inch bicolor awning-striped cotton pareo: in bright combinations such as yellow and wine or hot pink and orange. Saint Laurent's silk- or cotton-voile 54-inch squares have bold geometrics: black and white or black and white with a bright color such as red or royal blue. Another choice: hand-painteds such as Michael Katz's painted silk crêpe de Chine squares and triangles. Take your pick.

Q **I like the look of walking shorts, but I'm not sure where you can wear them. How do you wear them?**

A A lot of pants are being called "walking shorts," right now: the best make a great daytime city look; others are nothing more than a pair of baggy Bermudas. A good pair of walking shorts should just top the knee; be cuffed, like trousers; be made of a fabric that's crisp enough to hold a crease.

Where you wear them depends on how you wear them . . . and, realistically, how you look in them. If you have a small-boned body that's made for shorts, if you work in an office that accepts a casual kind of dressing, if you can give the walking shorts a finished look, wear them in the city . . . with stockings, a spectator or a neat flat shoe, and a perfect, dressed blouse. The best way walking shorts can look, this spring, is the way Saint Laurent showed them: crisp, cuffed shorts with a crêpe de Chine bow-tied blouse and heeled spectators . . . as perfectly planned out as any daytime summer suit. ▽

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Summer Ideas

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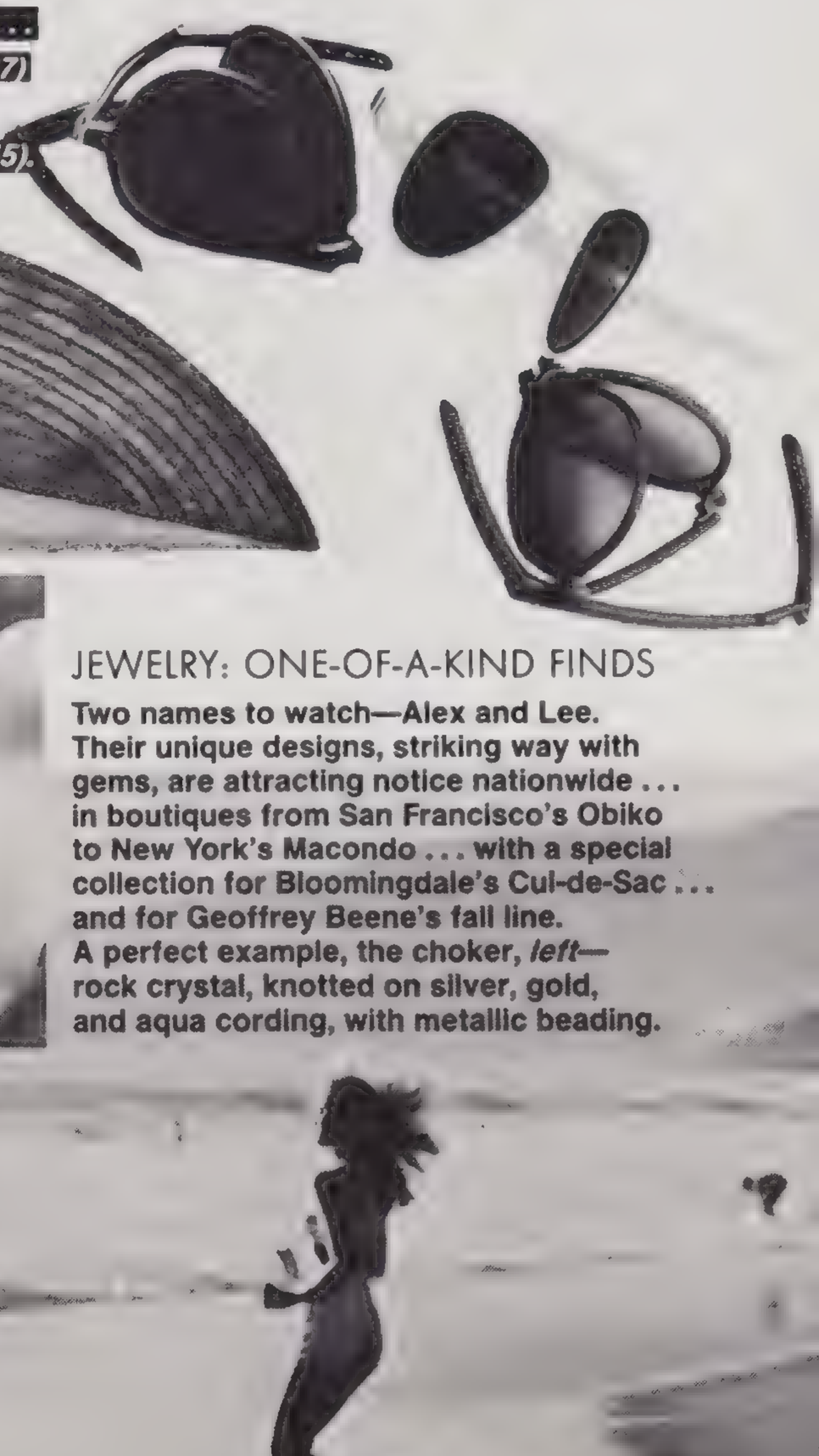

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SPORTS NEWS

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Horoscope

By Maria Elise Crummere **May**

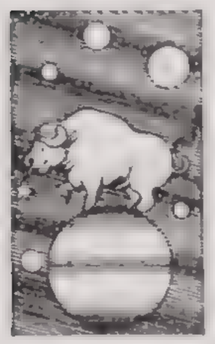
Aries: An energy high. **Taurus:** It's a brave new world. **Gemini:** Stubbornness pays off. **Cancer:** The key word: expansion. **Leo:** Use power positively. **Virgo:** Your year of years. **Libra:** Behind-the-scenes benefits. **Scorpio:** Caution is your cue. **Sagittarius:** A turning-point month. **Capricorn:** Timing is all. **Aquarius:** Go with the unexpected. **Pisces:** A welcome interlude

MONICA INCISA

Aries

MARCH 20–APRIL 19

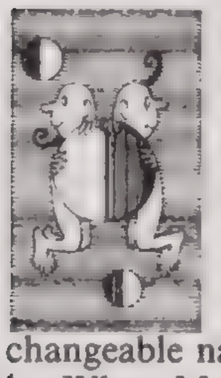
Your ruler, Mars, shifts into Virgo on the 4th and stirs you to pursue your goals with renewed energy. Your zeal is rewarded: from the 4th to the 7th your finances soar. If you ask for what you need from the 12th to the 14th, you'll probably get it. The weekend of the 24th is the perfect time for a short trip. At month's end, social Venus brings a promising new friendship.



Taurus

APRIL 20–MAY 20

For the first thirteen days of the month, your ruler, Venus, in friendly, outgoing Gemini sparks you with the charm and initiative you need to interest other people in your ideas. Put your conservative nature behind you and welcome the opportunities your busy social life will offer. From the new moon on the 14th to the 26th, focus on family and home. Before Venus retrogrades (moves backward) on the 25th, be certain you have taken full advantage of its power to help you dazzle your public.



Gemini

MAY 21–JUNE 20

Mercury in Taurus from the 1st to the 16th may bring out a streak of stubbornness in you. This surprising departure from your usual easygoing and changeable nature will reward you financially. When Mercury enters your own sign on the 17th, your charming versatility reappears and helps you to shift to a pace that will assure your security for the rest of the month. You fall in love with a person as well as an idea on the 25th. On the 26th, you lay to rest an old effort. An unusual offer on the 27th propels you into a new realm of possibilities.

Cancer

JUNE 21–JULY 22

Tenacious and money-loving Cancers will thrive this month. Mercury in Taurus the first ten days helps you to make reliable decisions. Mars in Virgo provides you with the impetus to build solidly throughout the month. When Venus enters Cancer on the 13th, your exciting period of expansion really takes off: your job improves and the agreement you make on the 17th will endure. The friend you meet on the 18th may be valuable to you. The 21st could bring romance or your commitment to a new goal.

Leo

JULY 23–AUGUST 22

The sun in Taurus may make this a challenging month for Leos. Be certain to use your sun-given power in a positive way or your prestige may diminish. Your prospects brighten on the 21st when the sun shifts into Gemini, a propitious sign for Leos. Venus acts behind the scenes to advance your goals on the 22nd and 23rd. The 27th and 28th are rewarding to you and your home life. With Jupiter in your house of money until October, your finances improve.

Virgo

AUGUST 23–SEPTEMBER 22

Every year Jupiter, planet of prosperity and abundance, enters one sign for a full year's stay. Now, Virgo is the lucky sign. Jupiter entered Virgo last year on the 29th of September and will remain there until the 26th of October. After its April retrograde, Jupiter is now plunging forward, renewing your life force and showering you with all good things. On the 13th, Jupiter may even bring you a new love or cause an old love to become more caring. Expect pleasing news on the 18th and the 22nd.

Libra

SEPTEMBER 23–OCTOBER 22

With your ruler, Venus, in Taurus for the first sixteen days of the month, your normally casual nature gives way to firm determination as you work to complete an important goal. After the 16th, your adeptness with relationships and your use of a behind-the-scenes contact eases you into a partnership. The weekend of the 23rd involves the heady combination of love and money. Matters that are vital to you take center stage as you approach the full moon on the 29th.

(Continued on page 115)

WHEN YOU PLAN YOUR VACATION!

Count on our pleated white cotton culotte from Blassport for day-thru-evening dash. $70. Navy and white striped "T." $44.

Come in now for a new easycare hairlook. Cut to flatter. Curled to wash-and-go or wash-and-blow. Personalized just for you by one of our experts.

Don't leave without allover skincare! The Visible Difference® intensive moisture penetration system for different areas of the body includes: Refining Moisture-Creme Complex for the face; EyeCare Concentrate; and Special Moisture-Formula for BodyCare NOW in new travel size.

Go away with limbs smoothed and silkened. Our expert wax treatments de-fuzz body, arms and legs (from toes to bikini)!

Elizabeth Arden
THE SALON

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HOROSCOPE

(Continued from page 113)

Scorpio

OCTOBER 23–NOVEMBER 21

As long as Uranus continues to occupy your sign, you will make history—and money. With Jupiter in Virgo, a sign harmonious to your own, this month can be productive for you. But do not make hasty decisions the way you usually do. Move cautiously—especially on the 14th. Formulate plans for the coming months, then consolidate them on the 30th and 31st.

Sagittarius

NOVEMBER 22–DECEMBER 21

With your ruler, Jupiter, now moving forward, you are pushed into the limelight. Now is the perfect time for you to seize the initiative: concentrate on professional goals; create a new reputation; even seek a new love. You cannot afford to procrastinate or to be distracted now; a period that offers this much promise to you will not come again for twelve years. From the 19th to the 31st, make firm decisions.

Capricorn

DECEMBER 22–JANUARY 20

Uranus, planet of improvement, provides the potential for a fresh, new direction. For the first five days of the month, concentrate on joining a new organization. The communicative power of Mercury will aid your efforts from the 2nd to the 16th. Meanwhile, active Mars and lucky Jupiter create an extraordinary harmony that will work on your behalf. But keep your ideas to yourself; disclosures weaken your enterprises. Sign on the 12th, then do not make any major decisions until after the 26th.

Aquarius

JANUARY 21–FEBRUARY 19

You are fortunate to have the extra dividend of Jupiter in the working sign of Virgo this month. Jupiter's generosity and approval is good to you on the 9th, 10th, and 14th. Social success is yours from the 19th to the 25th. When Uranus combines with mysterious Neptune on the 30th and 31st, the unexpected happens. Accept and pursue the challenges of this period.

Pisces

FEBRUARY 20–MARCH 19

A document you sign before the 20th of the month puts the past behind you and clears the way for the building of new relationships. Starting on the 4th, take note of all the new people you meet; then, from the 14th to the 19th, choose new associates who will help you. On the 24th, a relationship brings a welcome interlude of happiness. On the 30th and 31st, you realize that you can take off in a whole new direction—if you choose to accept the challenge.

SAKS FIFTH AVENUE • BONWIT TELLER • BLOOMINGDALE'S • I. MAGNIN • MONTALDO'S • PAMPERED LADY, Miami, FL
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We discovered a similarity with a thoroughbred's calluses, and the calluses on a woman's foot.

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Barielle
Total Foot Care Cream

A thoroughbred did the legwork
for your soft, beautiful feet.

Benson Wilkes Inc. 598 Madison Avenue, N.Y. 10022. © 1979 Barrielle, Ltd.

YOUR LETTERS

(continued from page 28)

that I am not alone. Her words showed incredible perception, relevance, and naturally—courage. She really got at the essence of the women's movement. Her article inspired me to do something I've never had the courage to do before—that is, write you to comment.

Thanks to you *and* Ms. Gross.

Kathryn Aberle
Portland, OR

Let her eat cake . . .
My profound thanks to Nancy Bryan for writing the article, "What's Your Love: Food or Men?" and to Vogue for publishing it (February 1980). Never have I read anything that described my feelings about "forbidden foods" better than she did. My attraction to chocolate chip cookies and Entenmann's filled blackout cake is as powerful, and as impossible to fight against, as any sexual attraction!

Kathy Kattenburg
Flushing, NY

Kudos on our contents
This is one of those "I never write letters . . . but" letters. I have just received my January 1980 Vogue—the first issue on my renewal. I did hesitate before renewing this time, because I sometimes find your articles too unrelated to my life, althought I *am a* person who is interested in looking and feeling well.

I want to congratulate you on a *fine* issue! I am impressed and absorbed by the *many* articles on health—be it hair, skin, body, or mind. Please continue to keep your information content this high—it is a pleasure to read. And keep up the beautiful, simple, classic-looking clothes, too!

Carol B. Tannenwald
Washington, DC

Our photos' foes and fans
If Brooke Shields is "American Beauty at its Best" then America is facing more than an energy crisis.

As an avid consumer of Vogue fashion for over thirteen years (I used to dig out issues from my oldest sister's closet at ten), I am appalled at your choice of a fourteen-year-old ninth grader to represent the "new spirit" of spring fashion (February 1980). Vogue represents a spirit of sophistication and elegance in my mind, a spirit that an overly made-up adolescent sorely lacks. These pages are an insult to the designers of the spring collections as well as to the mature women who are your primary readers. Shame.

I hope to view a more tasteful presentation of style in future issues.

Moira Dutton Terrell
Cochran, GA

For years I've read unfavorable views in your letters column regarding Vogue's wonderfully witty, sensual, sometimes nude posing. Since you continue to feature these photographs, either you disregard what I hope is a minority opinion, or receive enough unpublished bravos to be encouraged.

"Tops! Pure Pleasure" (March 1980) is delightful reportage and a welcome change from austere, anemic backgrounds and models in mid-air, jumping for no apparent glee.

Nancy Wilson
Berkeley, CA

Scolded on scallops
Your food writers, Messrs. Gold and Fizdale have made a most unfortunate error in their interpretation of my recipe (February 1980), which must be corrected.

Bay scallops are never to be rinsed prior to preparation! This most common error removes the mucilaginous outside coating wherein lies the unique and naturally sweet flavor of bay scallops. In addition, rinsed bay scallops act as little sponges, retaining significant amounts of moisture, which dilute their final preparation.

Eli Zabar
E.A.T.
New York, NY

Messrs. Gold and Fizdale reply: *Our apologies to Mr. Zabar for adding the rinse-step to his scallops. Obviously, some like 'em dry!*

Local brewery's true locale
In your February issue of Vogue we were delighted to see our names listed in the article "Beers" by Barbara Ensrud, Chippewa Pride and Leinenkugel, but quite chagrined that you located us in Pennsylvania. . . .

Do hope you will find it in your heart to give us proper state placement.

Lois Gunderson
Jacob Leinenkugel Brewing Co.
Chippewa Falls, WI

Editor's reply: *Wisconsin it is . . . and embarassed we are! Sorry for the displacement.*

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Through the discovery of a remarkable method of processing fresh cells, Switzerland has become a mecca for those seeking to regain and maintain their youthful appearance.

This rejuvenating process involves the utilization of the vitamin-rich placentas of specially bred animals to naturally heal the human body, and to effectively help ward off the aging process.

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One is going to work right on you &

To find your personal perm, check ☑ the type

How can a perm that comes in just one formula be right for every type of hair...and every type of curl? A perm is a personal thing. That is why Toni technology goes far beyond an ordinary single formula perm to give you the Silkwave collection – The Personal Perms. Three special, individualized formulas made for different hair textures. There's a Gentle Silkwave *just* for color-treated hair. There's a Super Silkwave *just* for hard-to-curl hair. And the Regular Silkwave perm *just* for normal hair.

But here's the exciting part! With each formula, you can control the amount of curl you get just by the amount of time you leave it on! For beautiful body, you simply leave the waving lotion on 10 minutes. For medium curl, leave it on 20 minutes. For curly curl, leave it on 45 minutes.

So pick your formula. Then open the box and you'll find separate, personal instructions for the amount of curl *you* want. It's that simple. It's that sure. And very silky. With Total Conditioning protection you'll find in no other perms.

Check the guide to your right. Take it with you when you shop. Your personal perm will be beautiful. Your life more carefree. You're going to love your Silkwave!

my hair is color treated ☐

Color-treated hair is more porous. It reacts very differently. This special gentle formula is for you.

I want body ☐

Use Silkwave Gentle for 10 minutes

I want medium curl ☐

Use Silkwave Gentle for 20 minutes

I want curly curl ☐

Use Silkwave Gentle for 45 minutes

your guide to your own

AL PERM

give just the amount of curl you want.

of hair you have. Check ☑ the type of curl you want. Go down and across. That's your perm!

my hair is normal ☐

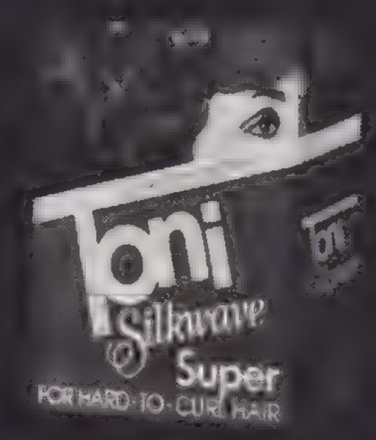
Like no other perm for normal hair, this unique formula gives you the special protection of Total Conditioning – starting with the waving process.

Use Silkwave Regular for **10** minutes

Use Silkwave Regular for **20** minutes

Use Silkwave Regular for **45** minutes

my hair is hard to curl ☐



A super-effective yet Total Conditioning formula made to coax and coddle your more stubborn hair into beautiful curl.

Use Silkwave Super for **10** minutes

Use Silkwave Super for **20** minutes

Use Silkwave Super for **45** minutes

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Christine Valmy

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SCRANTON, PA
Narrows Shopping Ctr.
Edwardsville, Pa.
717/288-6972

NATICK, MA
Natick Towne Mall
Speen St. & Rt. 9

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From The Active Woman Collection™

We recommend Woolite® cold water wash

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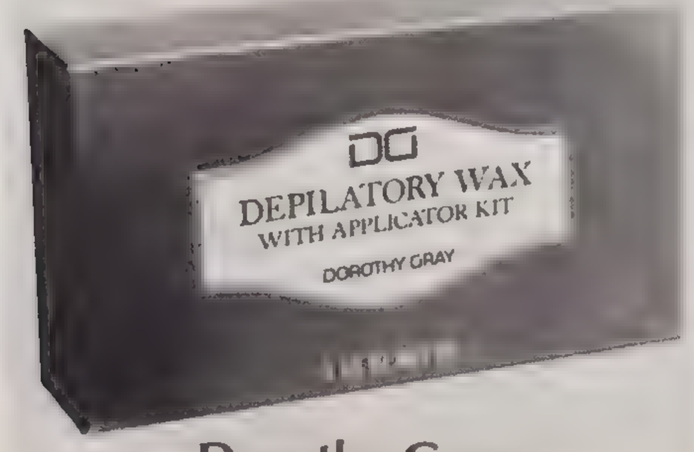
'My hair grows back more slowly when I use Dorothy Gray Depilatory Wax. And it can be used on my face as well as my arms and legs.'



Dorothy Gray Depilatory Wax.

A heightened awareness of scents—what they "mean," the pleasure they give

Fragrance Now

Talking about the way scents influence our behavior—scientific evidence, one man's experience . . . discovering new forms of fragrances for living with . . .

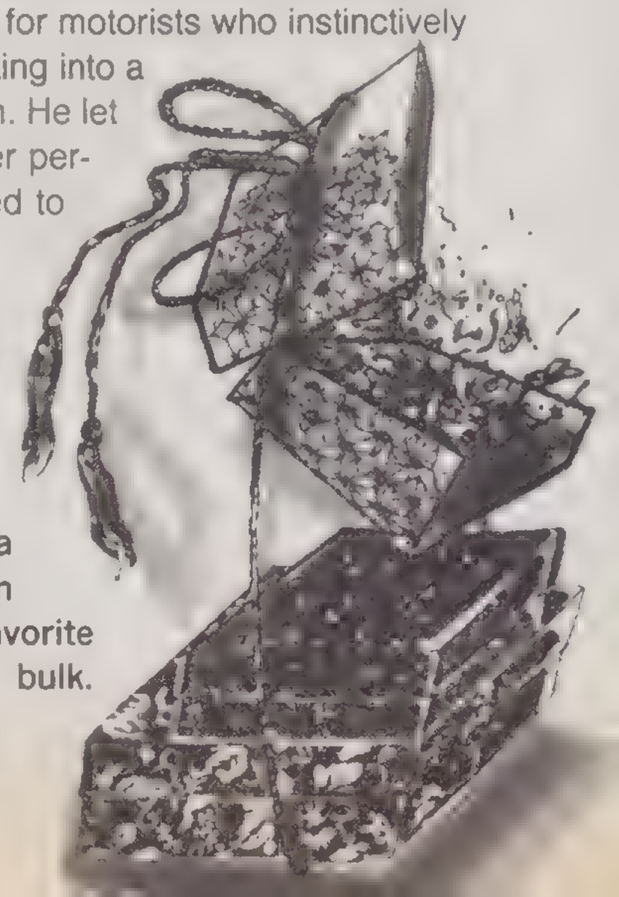
Pick-up sticks: one subtle way to release fragrance indoors—orange-scented incense punks to "stake" in a flowerpot and burn, slowly. Agraria, $8.50. At Henri Bendel, NYC.

"A HIGHLY DEVELOPED SENSE OF SMELL IS NOT CONGENITAL, IT IS ACQUIRED. JUST AS A WINE-TASTER TRAINS HIS TASTE BUDS TO BE DISCRIMINATING, A PERFUMER LEARNS TO DISCERN OLFACTORY NOTES."

So says Fernando Aleu, M.D.—a neuropathologist, president of Puig of Barcelona and Paco Rabanne, U.S.—who makes a case for fragrance modifying behavior. Supporting evidence: People who are anosmic, or lacking a sense of smell, exhibit less interest than normal in sex. Though research seems to indicate that animals are more dependent on their olfactory senses than we humans, Dr. Aleu believes that ours is more active than most of us know. Example: Near Barcelona is a factory that uses a malodorous manufacturing process, and the road alongside has become a speed trap for motorists who instinctively drive faster to escape the smell. . . . Dr. Aleu also tells of checking into a Paris hotel after his wife, who was already asleep in their room. He let himself in, undressed in the dark, and knew by the smell of her perfume that the woman in the room was not his wife! He returned to the concierge, who confirmed his suspicions: Wrong room.

As if the scent weren't reason enough

to keep potpourri displayed on a dresser- or tabletop, consider the decorative possibilities: the family of three Japanese paper boxes, *right,* handpainted gold on black, tied with a tasselled silk cord—leave the lids off or ajar. $18.75. From Quiddity, 37 W. 57th St., NYC 10019. . . . For restocking a favorite container, filling your own sachets—potpourri to buy in bulk. $26/half-pound. Cherchez, 864 Lexington Ave., NYC 10021



Photo, *above* Earrings by Esther Gallant, bracelets by Sarah Sole and Cathy and Marsha for Catherine

Because you're sexier without a stitch on.

We call them the Nakeds.
Because that's the way they make you feel.

Made of ultrasonically fused nylon and Lycra® the Nakeds contour, stretch, twist and turn, then return to their original form, beautifully. They give you all the support you need, but don't let you, or anyone else, know they're there.

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Your body is always on our mind.

We recommend Woolite® cold water wash

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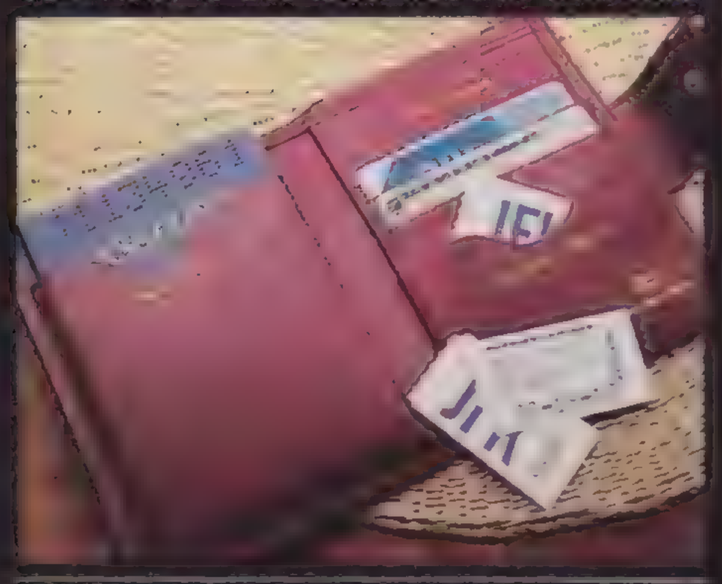
The look that works.

Women who work, have different needs than women who don't. That, in essence, is the idea behind Monaco.



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But you won't find just one. You'll find 25. Including the usual secretaries, purses, billfolds and clutches. But also, the unusual portfolios, jewelry roll, passport case and specialized business accessories. In deliciously soft Burgundy leather with elegant, gold-tone corner accents. For a look that's very rich. And very right.

The fact is, at Princess Gardner, we do more for the working women of America than practically anyone else. But we really couldn't do any less. Because when it comes to leather goods, we get carried away.

They make getting down to business a pleasure.

Princess Gardner's Career Accessories never stop working for you. Taking care of life's many smaller details, so you can take care of the bigger ones. Cooly, calmly, confidently. Monaco works. Wonders.

Princess Gardner

we get carried away.

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Get rid of the

Pretty Feet & Hands rolls away rough, chapped, dry skin. Leaves your skin soft, smooth, silky.

rough stuff.

TAXES

"Family trust" in your future?

The IRS warns "no"

BY JULIAN BLOCK

The Internal Revenue Service intends to crack down on the growing number of persons who try to trim their tax tab with "family trusts." These devices, also known as "pure" or "educational" trusts, are often advertised as "IRS approved" by their promoters who charge hefty fees based on the size of a person's income and assets. But the IRS warns that such trusts are merely sham arrangements.

According to the typical promotion pitch, all you need to do is to assign your assets and future earnings to a trust. In return, not only will the trust pay a fee for your services as an officer, trustee, or director, it will also provide you with a long list of tax-free fringes. These goodies include "pension rights," use of a residence and car assigned to the trust, and "educational endowments" for your youngsters. The promoters claim that since you are no longer the taxpayer on your earnings or other income, you fall into a much lower bracket and that cuts your tax on any fees or other payments you receive from the trust.

Moreover, you will be assured that the IRS can exact little or no taxes from the trust because it is entitled to deduct as a business expense its payments for your services, as well as for such personal items as your food, clothing, rent, and the like. Some of the more imaginative promoters even claim that the IRS also loses out on estate taxes as long as you are survived by the trust.

As part of its search-and-destroy mission against this tax scam, the IRS has decreed that channeling compensation into a trust does not excuse the earner from reporting the income on his or her own return. Not surprisingly, the IRS was backed up by the courts. They invoked the long-standing rules on assignment of income that tax compensation belongs to the person who earns it.

The hucksters who tout family trusts also offer a novel interpretation of your Fifth Amendment right not to be forced to testify against yourself. These self-proclaimed experts in constitutional law claim that the IRS is powerless to take any action when you file an F form 1040 on which you complete only the lines for your name and address, and invoke the Fifth Amendment as your reason for not filling in the other lines that apply to you. The courts, however, routinely uphold the collection by the IRS of a stiff, nondeductible civil penalty for failure to file, plus interest and back taxes. Worse yet, the law authorizes the government to bring criminal charges that can mean a stay in the slammer of up to one year and/or a fine of up to $10,000 for each failure to file. ▽

MONEY

Should you buy a city apartment? Get the facts

Learn the new rules of ownership: what to spend, how to borrow, when to sell

BY JULIA VITULLO-MARTIN

If you bought a high-priced apartment in Beverly Hills, Manhattan, or Washington, DC, four or five years ago, you're sitting pretty now. If you didn't buy then but are thinking about it now, you face some scary prospects. Prices for cooperative apartments or condominiums have doubled, sometimes quadrupled. Interest rates are shockingly high, and mortgages are scarce. More Americans are coming of home-buying age—fueling the demand—just as construction costs are soaring, leaving little hope for an increased supply of housing.

If you want to own your own apartment in a good neighborhood in a big city, you have even more problems today as "gentrification"—the return of the gentry to the city—eats up the supply of good apartments. First, take a hard look at your personal needs and resources and then at the economy of the city you want to live in.

Your personal economy

The residential real-estate market is different from most commodity markets for one reason: Directly or indirectly, everybody participates. If you don't like the prices, you can't decide not to play the game, you have to find a way around the costs—by settling for a smaller, plainer, or less convenient place to live. The basic choice is rent or buy. Don't choose one without exploring the other. Begin by asking yourself the standard questions:

● **How much of your income should you spend on housing?** Today, you must put housing before other needs and will probably have to earmark at least one-third of your gross monthly income for housing payments. If you make $36,000 a year, figure $1,000 a month for mortgage and maintenance fees.

● **How long do you want to live in this apartment?** If you stay less than three to five years, you build up almost no equity—3 percent will be about it. So, unless you intend to put down roots or unless you believe your apartment will appreciate immediately, you might be better off renting.

When both the rental and sales markets are behaving rationally, rental housing should rent at a discount from the buying and maintenance costs of comparable dwellings. That's because interest and carrying costs for mortgages are deductible from income taxes; rents are not. Since the renter foregoes the tax benefit, rental housing should be cheaper.

● **How important are the trappings of luxury to you?** In many of the top markets, like Los Angeles, rentals still cost less. A one-bedroom apartment that may rent for $500 could be tagged with a $750 monthly maintenance fee as a condominium. But, remember, renters rarely get luxury anymore. As one real-estate maven who is executive vice president of New York's Sulzberger-Rolfe, a multi-service real-estate firm, Anthony Rolfe, points out, if you want twenty-four-hour-a-day doorman service and an Oriental carpet or crystal chandelier in the lobby, you have to invest in a cooperative. No rental landlord will pay for that kind of luxury today.

● **Should you borrow now at today's astronomical interest rates?** The current weakness of the dollar abroad means, among other things, that interest rates in this country must remain very high to keep the value of the dollar from plummeting in relation to other currencies. Interest rates will drop only if the inflation rate falls first. No lender will lock himself into an interest rate that he thinks will be less than the inflation rate—he'd lose money and plenty of it. You too must decide whether you want to lock yourself into current rates. They're a bargain if double-digit inflation continues, but a loan undertaken now could be very expensive should inflation slow down, as the Carter administration has been promising.

● **Even if you're willing to pay the price, can you get a mortgage?** Financing is scarce these days. Once-thrifty Americans are saving less than ever before, leaving savings banks with very little capital to lend out. Along with high interest, most lending institutions demand very high down payments—as much as 50 percent in the East, less in the West. Lenders are also more cautious about *how much* they will lend. A few years ago, a $36,000 annual income would have gotten you a $90,000 loan, 2.5 times your income; today, lenders may give only 1.8 times your income.

Nonetheless, try for a mortgage rather than cash. If you put down $100,000 cash for an apartment, you are foregoing current interest on that money. Take a tip from the real estate pros: leverage. They borrow as much money as possible to multiply the impact of their capital. Do the same—unless you have no notion of what else you could do with your capital or you just plain feel better owning your own apartment free and clear.

● **Do you have a better investment for your money?** You can get plenty of professional advice on other options, like stocks, bonds, and commodities. But are you willing to invest the time to *(Continued on page 129)*

HONEYBEE BRINGS YOU SUMMER

Sexy little dress with a deep plunge—all laced up. Comes with a removable modesty panel. The bodice V's into the gored skirt back and front. Black or white cotton knit. S (3-5), M (7-9), L (M-13). $52.

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The 5½ Ligne, by Movado.

MOVADO

Swiss watchcraft at its most bewitching

Saks Fifth Avenue

APARTMENT BUYING

(Continued from page 126)

learn about them? If not, real estate is a reasonable choice. It's something you can understand, use, and enjoy over the life of your investment. But any real estate has one big disadvantage over stocks and bonds: illiquidity. You can't get rid of it easily if you suddenly need cash.

● **Will you be able to sell your apartment when the time comes?** In Chicago, for example, individual owners trying to sell good apartments are having trouble. Buyers can't get financing. Chicago builders and converters have loosened the market by providing financing; they lend money, so buyers don't have to go to a bank. Financing through a builder is tricky, though; so check the numbers carefully. Make sure the builder is not absorbing your mortgage costs by selling you an apartment for $120 per square foot when it should sell at $100. (Learn to measure square footage yourself and bring a tape measure when you apartment shop.)

Next, analyze where you want to live.

Your city's economy

Is your city's economy diverse—like New York City's—mixing commercial, industrial, and management operations? Or does it depend on one industry—like Detroit's? If the latter, what's the future of that industry? Does your city have a sound political administration, able to guide its future well? Is the city's population growing or declining? Is your city attracting the kind of people who will want to buy your apartment when you want to sell? One quick way to get some expert advice on your city is to find out its bond rating on Wall Street. Call Standard & Poor's in New York City and ask for a copy of their analysis of your city's bonds.

Next, think about the neighborhood you want to live in. If you choose a luxurious neighborhood like Wilshire Boulevard in Los Angeles, you'd find it hard to go wrong. But you're playing with the big boys in those neighborhoods, so you must put a great deal of money up front. Last year, two apartments on Wilshire went for $700 per square foot. One seller offered a Rolls-Royce as a bonus to the buyer. Several markets—including the East Side of Manhattan, Beverly Hills, northwest Washington, and Key Biscayne—are fueled by foreigners fleeing high taxes, terrorists, and overvalued currencies at home for the luxurious bargains of America. But if *your* city lacks this foreign fuel, you're unlikely to make the legendary profits you've read about.

Assess supply and demand. Do you have any reason to believe the supply will increase or the demand dry up? First, new construction may increase the supply, but new construction is very expensive—up to $100 per square foot in New York and Washington. That means a 950-square-foot, one-bedroom apartment costs $95,000 to build. At costs like these, new construction is unlikely to ease tight markets very much. Second, conversion of rental apartments into co-ops and condos hit 140,000 last year, triple the number of 1977. If this rate of conversion keeps going, the supply will increase; but many jurisdictions, such as Philadelphia and Chicago, already have or are considering moratoriums on conversions.

Builders *can* cut costs by lowering quality—much less space or flimsier construction, for example. Lenders can offer new gimmicks, such as the variable-rate mortgage, the graduated payment scale, or, for the middle class, mortgage revenue bonds. But as long as the dollar is going down, interest rates and imported raw materials will have to go up.

If after all of this you decide you want to buy an apartment, follow the advice of real-estate expert Julien J. Studley, president of the New York real-estate brokerage and consulting firm Julien J. Studley Inc. First, read your official co-op statement very carefully to see if you incur a building mortgage on top of your apartment mortgage. Almost all co-ops carry building mortgages; rather few condos do. Second, find out how much control the building's board has over who can buy and sublet. If you're not careful, you'll be stuck with an apartment you can't easily sell or sublet without your board's approval. Third, figure out how much maintenance costs have increased in the past. Did the building have enormous plumbing or boiler expenses? Did it have any special assessments, and can you be hit with them again in the future?

When you have answered these questions thoroughly, you have two more. Is this apartment in this neighborhood where you want to live for the next few years, through good times or bad, whether or not you make a tidy profit when you sell? Do you want this apartment to be your home? If the answer is yes, then buy. ▽

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Health

How to help vitamins protect...who can be a tumor-detector...why cortisone use calls for care...when special pain is conquered

By Melva Weber

WHEN THE ILLNESS IS CANCER

When the diagnosis is cancer, there are a thousand things a patient needs to know. In a new book, *Choices: Realistic Alternatives in Cancer Treatment* (Avon), Marion Morra and Eve Potts have assembled a truly comprehensive report on all aspects of cancer diagnosis and treatment, including ways to approach and cope with the intense emotional experience of the disease.

This thick paperback volume is largely in question-and-answer form, written in clear, nonmedical language, and logically arranged and cross-referenced to make locating specific information easy. The authors open with, "To the Cancer Patient," a warm and encouraging introduction and guide to productive use of the book. They stress that the book is a supplement to information one's doctor can give. Their advice to patients: Ask questions; you're entitled to answers from your physician.

Chapters that follow take up practical matters of choosing doctors and hospitals, understanding cancer, and the broad range of diagnostic tests the patient will undergo. Description of treatment methods for the different cancers is covered in detail, with guides for recovery and rehabilitation following treatment. There's a useful discussion of unproven and experimental treatments. The book deals unflinchingly with the big problems—pain, financial needs, insurance, wills, donating the body, thinking about death. Finally, a large "where to get help" section provides a list of major sources of services, research and treatment programs, other essential information. For cancer patients, their families, and their friends, this up-to-date book is a must.

CORTISONE CAUTIONS

People with skin problems were delighted at the news that hydrocortisone acetate in cream, lotion, or ointment form has been made available without prescription. An expert advisory committee appointed by the Government's Food and Drug Administration pronounced hydrocortisone preparations both safe and effective for relieving pain, itching, and irritation in some skin conditions. Still, cortisone must be used with care.

Laurence Miller, M.D., program director for dermatology at the National Institute of Arthritis, Metabolism, and Digestive Diseases, agrees that hydrocortisone gives effective, often dramatic results; but, Miller warns, "It can cause a cortisone type of dependency, which can lead to a worsening of the skin condition. Overused, cortisone can thin the skin and cause a permanent flush. By all means avoid repeated cortisone use on the face, genital and anal areas."

Cortisone, an adrenal hormone, up to now has been available by prescription only. For the new over-the-counter preparations containing .25 to .5 percent hydrocortisone, labels will specify external use only for temporary relief from eczema, dermatitis, insect bites, poison ivy; for skin reactions to soaps, cosmetics.

NEW ILLS, OLD VIRUS

Herpesvirus, in its several forms that can cause mouth and genital eruptions, shingles, chicken pox, mononucleosis, and other diseases, may turn out to be the villain in a really big disease—atherosclerosis. Blood vessels blocked by fatty, cholesterol-laden plaques of atherosclerosis bring on heart attacks and strokes costing 820,000 lives each year. Scientists at Cornell University, Ithaca, New York, and New York Hospital-Cornell Medical Center in New York City are studying herpesvirus disease in chickens, finding that birds with the virus also have atherosclerosis even when on cholesterol-free diets, and that virus-free birds don't get atherosclerosis even when on cholesterol-enriched diets. The Ithaca scientists, Catherine G. Fabricant, M.S., and Julius Fabricant, V.M.D., M.S., Ph.D., and pathologist C. Richard Minick, M.D., of New York suggest that herpesvirus triggers the metabolism of fat and causes increased cholesterol production. Now they're looking for virus in human tissues found clogging arteries, studying whether viruses cause excess growth inside blood vessels, looking for similar effects in other species.

TUMOR TESTS: NOT FOR WOMEN ONLY

The most common solid tumor in men between ages twenty and thirty-four is cancer of the testicle. Self-examination for nodules, similar to breast self-examination in women, can help by detecting tumors earlier, increasing the potential for cure. The American Cancer Society's Connecticut Division has prepared a pamphlet, *TSE*, that tells how to examine the testicles. Also available in Spanish, the leaflet is free on request. Write to Cancer Control Division, Sidney Farber Cancer Institute, 44 Binney Street, Boston Massachusetts 02115.

PROFOUND PAIN BROKEN

Intractable pain, in which even morphine can no longer bring the patient relief, is a dreaded prospect, a problem long grappled with by medicine. Now, scientific research teams in Hirosaki, Japan, and La Jolla, California, have reported "unexpected and remarkable" relief in patients with intractable pain, through use of beta-endorphin, one of a group of recently identified brain chemicals. In Japan, doctors Tsutomu Oyama, Toshiro Jin, and Ryuji Yamaya; and in California, the Salk Institute's Nicholas Ling, Ph.D., and Roger Guillemin, M.D., Ph.D., administered a synthetic form of beta-endorphin by spinal injection to fourteen patients with metastatic cancer, whose medications no longer helped relieve pain. In all, pain relief was profound, long-lasting, and in most, took effect swiftly after injection. During the period of pain relief, doctors found patients' sensory perceptions intact, no change in temperature, blood pressure, breathing, electrocardiograms, electroencephalograms.

DRUGS DEFEAT VITAMINS

If you take prescribed medications over a prolonged time, use oral contraceptives, use antacids excessively, or take alcohol or aspirin frequently, you could develop vitamin deficiencies even on a nutritionally adequate diet.

Daphne A. Roe, M.D., professor of nutrition at Cornell University in Ithaca, New York, pointed out in *Guidelines to Professional Pharmacy* that many commonly used prescribed and over-the-counter medications block vitamins' absorption, cause vitamins to be excreted, or increase vitamin requirements.

Listing the most common drugs that cause vitamin deficiencies, Dr. Roe pointed to important drugs for treating cancer, epilepsy, gout, asthma, diabetes, tuberculosis, high blood pressure, among others. In some instances, the vitamin loss can be repaired by eating adequate amounts of the proper vitamin-rich foods: For example, oral contraceptives increase the need for B vitamins (folic acid, riboflavin, B-6) as well as vitamin C. Birth-control-pill users are wise to eat plenty of green leafy vegetables, milk, fortified cereals, citrus fruits, or take a daily vitamin supplement. In other cases, replacement of vitamins may counteract the drug effect. When your physician prescribes a drug, ask about possible drug-related vitamin deficiency. When you purchase a drugstore remedy, ask your pharmicist about vitamin interactions.

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Beauty Now

The makeup to wear now—through summer... the politics of women marathoning... exercise in industry ...fad to avoid

The makeup to wear now . . . through summer is: tawny —all grey-brown or olive green on eyes . . . worn with a brown-nutty mouth (a great look on pale skin; for which read, avoid sun!).
Go for a brown face, bronze-y—gold!— with no yellow, no green . . . the direction color will be taking this fall.
On the mouth, real color news: coral-y, peachy, berry tones—used in combinations and layered one over another (with more gold at night) . . . or, another option, very pale, very frosted.
For a real "breakout" look: an orange mouth—this year's version of red.

Summer '80 grooming tip: In a season of bareness, of great-looking shoes . . . if you're smart, you'll put your money on leg-waxing— instant smooth/sleek!—from the top of your thighs to your toes

FAD TO AVOID

In the hard-to-believe-people-would-do-this category: "one-stop suntan shopping," where people strip down, stand in booths lined with fluorescent sunlamps. The fad, which began—in of all places—on the West Coast, where there's more sun (more tanning!) than is healthy, has moved, rapidly, across the country as the salon-tan business has become big bucks to franchisees. Whatever the bottom-line profit may be, the cost to your health, your skin is not worth the price. Suntanning—whether it's done outdoors under natural light or inside artificially—is dangerous and aging to skin. Don't do it!

EXERCISE IN INDUSTRY

What do Xerox Corporation, Texas Instruments, and Bonne Bell have in common? They are corporations involved in health care and have developed on-the-premises fitness programs for employees. Most of these companies offer exercise as an option; but for some, employers make it compulsory—if you fail the company's annual physical or are ten pounds or more overweight. Why would a corporation fund a fitness program? Better fitness, better health, better productivity among employees. Plus: less illness, reductions in heart-attack statistics, and lower group life insurance rates. But the real benefit is to the employee, who can exercise at her workplace . . . easily and conveniently—and take an important break, daily if she wishes, from the stressful and sedentary corporate way of life.

How far can women go?

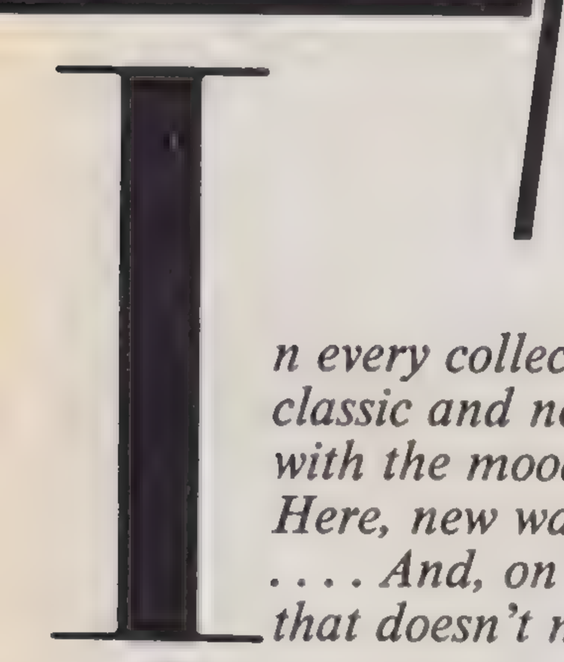
It's hard to believe—in 1980—that even though men run an Olympic marathon (26.5 miles), there is no comparable race for women. Why? In the past, athletics officials never believed women were capable of going that distance, says Katherine Switzer, the first woman marathoner, who entered the Boston marathon in 1974 under the name "K. Switzer," dressed as a man, and was nearly thrown out of the race physically when it was discovered she was a woman. "The feeling has always been that super-long distances were too arduous for females," says Ms. Switzer. However, studies show that women—because of their body composition and their higher percentage of fat—can probably run longer distances than men, which has led women athletes to feel that male one-upsmanship has kept them in their only-short-sprints place. "It's a complex political issue," says Joyce Smith, who holds the world record for women over forty—"and it's going to take a lot of muscle to get a women's Olympic marathon off the ground."

—DOROTHY SCHEFER

Hair Now

From the couture collections: a fresh look to hair—and makeup...plus, one woman's testimony on short hair

n every collection: hair that was classic and neat, in keeping with the mood of the clothes. Here, new ways with a chignon. . . . . And, on the other hand: hair that doesn't need a second thought. . .



Short cuts to simple hair care

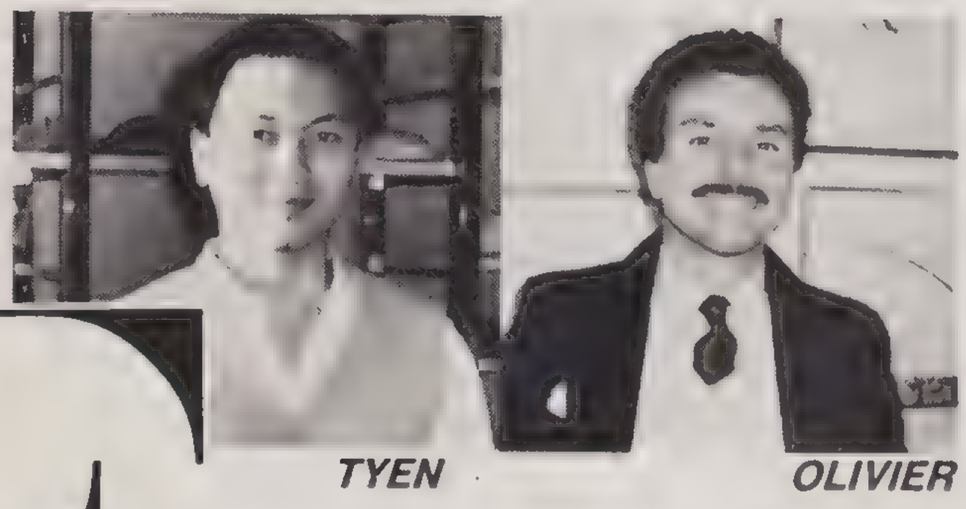
It all started a few months ago. Soon after Tina Chow and her husband moved to New York to open a new Mr. Chow's restaurant, she took her three-year-old son to Paul Molé, a barber shop at Lexington and Seventy-third, for a haircut—and her child chickened out. Tina took his appointment, and she's been getting her hair cut at Paul Molé ever since. "It's quick," she says. "No waiting, no nonsense." Tina's hair routine: After morning shampoo, she applies some Dippity-do Extra Hold, combs it through once and then fingers her hair into place. For a wet look, more gel. For evening—a bow, "another way to keep my hair off my face." And that's as complicated as it gets.

A ponytail twisted and doubled—added interest—a bow and a pearl pick

A French-twisted ponytail—one of Sergio Valenti's styles for Valentino

At Valentino: flowered picks, one on either side of a chignon

Everywhere: the chignon, with a bow—with a brimmed hat, drop earrings



TYEN OLIVIER

From two of the leading makeup artists for the couture, the inside story on color '80: shades of fuchsia for eyes, cheeks, lips. Subtle—the look Tyen did for Valentino. Or striking—Olivier's for Givenchy

For this collection Valentino told Tyen, who is based in Paris with Revlon, that he wanted a woman to look "like a flower"—natural, radiant. To achieve this freshness in makeup, Tyen used an ivory foundation, powdered with beige and pale yellow to give the skin subtle highlights. For cheeks, eyes, lips—fuchsia played against blue. Fuchsia lipstick with electric blue eye shadow dotted at the center of the lips. Eyes first rimmed with fuchsia, shadowed with the same blue. Blue mascara. On the cheeks—pink, with a blue-pink shade near the eyes. . . .

Since a lot of the fabrics Givenchy used were in the fuchsia range, Olivier, a stylist for Harriet Hubbard Ayer in Paris, based the face for his collection on fuchsia as the basic color—in vivid shades, since several of the models were Black. For eyes, shadow lighter at the inner corner, darker at the outer corner from pale pink to grey. Blusher—always mixed first, never applied directly—in a blend of deep pink and an orange-red. Lipstick—"*the* color is cyclamen," Olivier says. (For nails, too.) Not too shiny, but transparent. His "cause": persuading women to wear thicker brows.

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Fashions: Perry Ellis
Jewelry: Esther Gallant

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And no-ammonia Clairesse makes
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then leaves it soft and touchable for The Look you feel.
There's no harsh aroma with no-ammonia Clairesse;
instead you get gentle fragrance
to match the gentle conditioning.
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from any other shampoo-in haircoloring.

Clairesse...

because I Love The Look.

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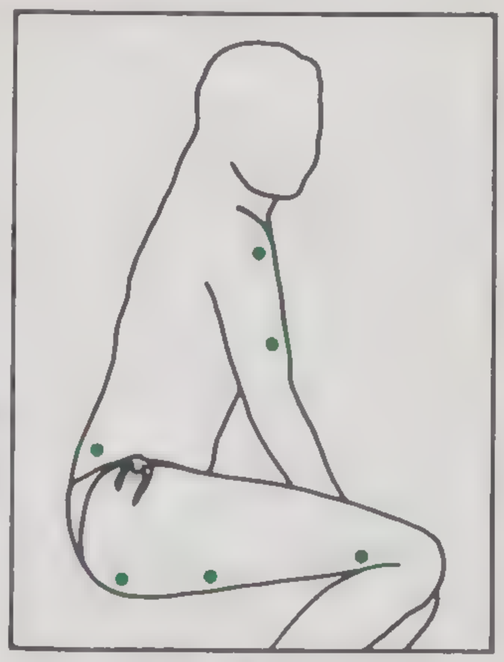

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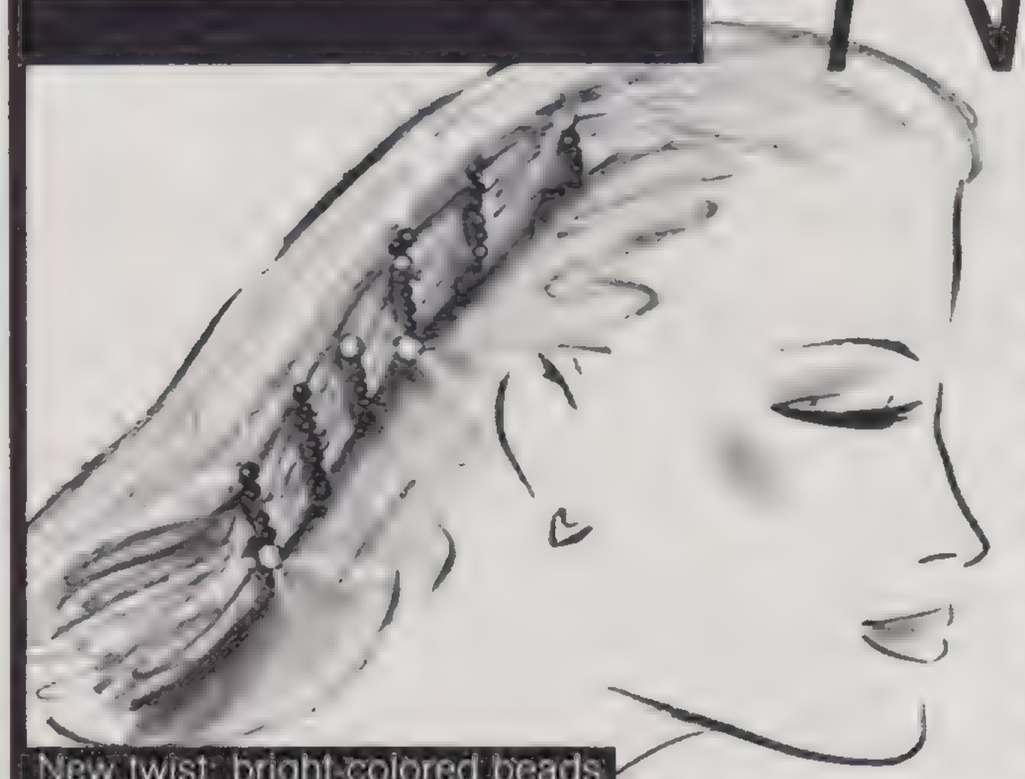
HORCHOW

Getting hair care down to a do-it-yourself system

First priority for any active woman: a hair-care routine that rests on healthy conditioning, easy styling. Here, help in the way of treatment for Black hair, new accessories, sun protection, a professional shampoo. . .

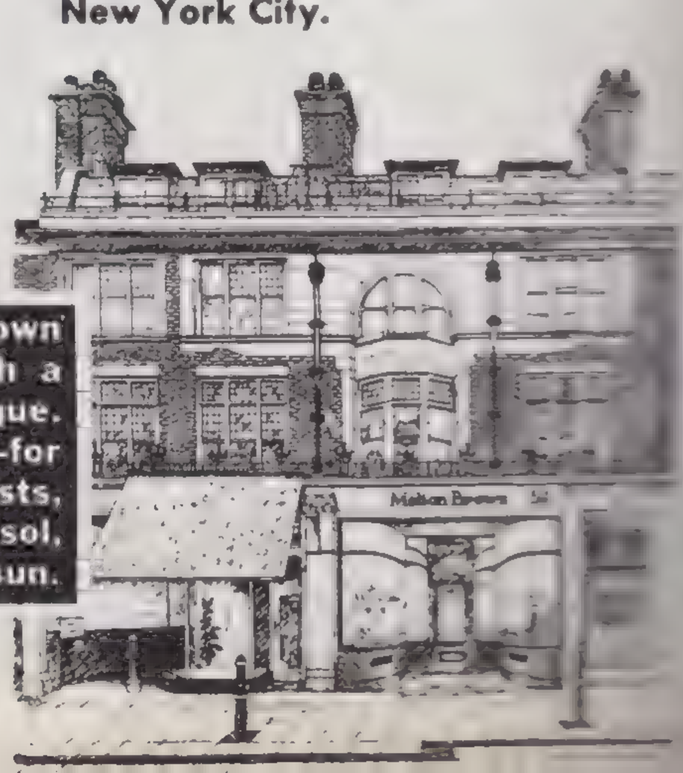
Hair Now



New twist: bright-colored beads on a pipe cleaner-like spine, to wrap and coil (two together) around a braid or ponytail. From Riviera, $5 a pair.

RELAXING BLACK HAIR, *the healthy way—with a just-out formula that combines processing and conditioning in one treatment, for hair that looks as smooth and well-cared-for as you see it in the picture, above. From Ultra Sheen, a name Black women know to be reliable: Precise Conditioning Relaxer, in salons.*

For women whose hair requires no more in the way of care than washing, an occasional salon visit for a good shampoo—and vigorous scalp massage—at the hands of a professional may be the best course of treatment. Few women think of their salons for a shampoo. But one woman we know schedules hers just before work, has her hair blown dry or in summer lets it dry during the walk to her office; she swears by Bruce of Garren at The Plaza, New York City.



Time was you had to go to London to see Molton Brown for yourself—their "street" of shops, *right*, with a health food restaurant, hair salon, clothing boutique. But now their apothecary products have come—for sampling, ordering by mail—to Cambridge Chemists, 702 Madison Ave., NYC, 10021. One, called Parasol, absorbs ultraviolet rays to protect hair against the sun.

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From

From four of the best artists in the makeup business: tips on kits—comprehensive, truly compact . . . key to Mary McFadden's turn-on-a-dime organization

New for the '80s

Great idea whose time has come back: compacts that hold everything for start-to-finish makeup—small scaled, pre-edited with eye, cheek, and lip colors all in the same family. Makeup artist Pablo Manzoni predicts makeup kits are the wave of the future, taking hold now.

Beauty Now

One of the best-organized businesswomen in fashion is Mary McFadden, who travels constantly for work, for weekends, and spends most evenings out. Her system for staying on top of her schedule: For travel: a "makeup suitcase," compartmentalized, to hold "everything—astringents, cleansing creams, shampoo, all the makeup I wear"—packed and ready to go. For workdays: "I have a complete set of makeup at the factory because I might leave from there to go to a lunch or a dinner, or come in from sports and have to start all over again. It's all assembled by category in baskets on one of the shelves next to my desk." In her purse, enough for touch-ups—"a tiny hair spray, gloss, powder."

One kit that packs it all, *below*—shadows, foundation, highlighter, gloss, mascara, lipliner, even a comb—in sliding trays, a four- by six-inch compact. Bouquet, by Pupa from Fabriella. At Boyd Chemists, NYC.

"TAWNY COLORS WORK BEST ON ALMOST ALL SKIN TONES, ESPECIALLY IN SUMMER—THEY'RE GOOD FOR GIVING YOU A HEALTHY, NATURAL GLOW"

—Vincent Nasso's advice for choosing an all-purpose kit with a limited shade range. More pro tips: The one indispensable, according to Alberto Fava, is mascara. For Wendy Whitelaw, it's "cream rouge to brighten the face. And powder, especially in summer, to keep your face fresh."

WHEN IS A COMPACT NOT A COMPACT? *When it's a kit that contains eye, cheek, and lip color, powder, brushes, a gloss—Diane Von Furstenberg's is all-inclusive, with six lipsticks from her spring "Think Pink" collection, measures only six by three inches, space-saving, sleek. . . . Another kit to own: Madeleine Mono's Little Black Beauty Box, comes in different palettes.*

Photo *above*: Original Art Deco-inspired pressed powder compact from Harriet Love, NYC. Earrings by Isaac Manevitz for Ben-Amun

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YOUR WELL-BEING

Do your emotions control you?

Learn from an expert how to take charge

BY BARBARA LANG STERN

Are there times when you think you would like to have greater control over your emotions? Would it be worth a little effort if you could modify or change the feelings that sometimes get you in their grip?

Most of us have been taught that while we may be able to control what we say or do, we can't control the way we feel. Surprisingly, however, one of the country's leading authorities on emotions says that there are many ways in which we can—and do—use our minds to influence our emotions.

"Of the many methods, I'll describe a few that may sound very simple. That's probably because they're really part of the folk wisdom that people already have about how to deal with their feelings," says Robert Plutchik, Ph.D., professor of psychiatry and psychology at Albert Einstein College of Medicine in New York City and author of the definitive article on emotions for the new multi-volume *Academic American Encyclopedia* (Aretê Publishing Company). "However, by understanding what you're doing and why, you can become more adept at using these techniques when you want to. Some of them will certainly work for most people some of the time!

"For instance, there's the old but effective idea of whistling in the dark. You whistle a happy tune when you're a little afraid and chances are that you'll feel a little better. Or you force yourself to smile and say something nice to somebody you don't like, and often you discover your hostility is less; you can work with that person more easily. Or you go into a business or social situation that makes you nervous and tense: you breathe deeply, stand straight, manage to look and act confident—and your behavior probably will bolster your confidence. *The point is that by doing the opposite of what you feel, you can change your feelings at times.*

"You see, an emotion is really a complex chain of events," explains Dr. Plutchik, author of the first major text on emotions, *Emotion: A Psychoevolutionary Synthesis* (Harper & Row). "An emotion usually starts with a subjective feeling (fear, for example), but it isn't only feeling. Emotion also involves an impulse to action (to run away, for example, or to protect yourself), and generally it includes some kind of behavior (actually running, or freezing, or acting in a placating manner, and so forth). Now, if you modify either your behavior or some other part of the sequence, you're going to modify the whole complex, because it's all connected." So by choosing what you do, you influence the way you feel.

A second means by which your mind can influence your emotions is through what Dr. Plutchik calls "reinterpretation of a situation."

"Suppose you're walking down the street," says Dr. Plutchik. "Somebody bumps into you and apologizes immediately: 'I'm so sorry.' What do you say? You say, 'Oh, that's all right.' Even though your foot may hurt like hell, your feeling is, 'it wasn't done on purpose, I can forget about it.'

"But suppose the same person bumps into you with the same force and does *not* apologize but goes on his way. You may stand there feeling furious at his rudeness and bad manners. *So an almost identical situation can be considered good, bad, or indifferent, depending on how you interpret it.* You'd avoid a lot of unpleasant emotion simply by choosing to view someone's failure to apologize as a sign that he was preoccupied, frightened, distressed over personal matters, and so forth.

"The same kind of reinterpretation can be applied to many human relations situations. Suppose someone doesn't return your call, forgets your birthday, or doesn't thank you for something you've done. Until you actually know the cause, you have a lot of control over how you're going to feel about the situation. You can choose to interpret the lapse as a personal affront to you, a sign that the individual doesn't care about you; or you can choose to assume the person didn't get your message, or is under pressures you may not know anything about."

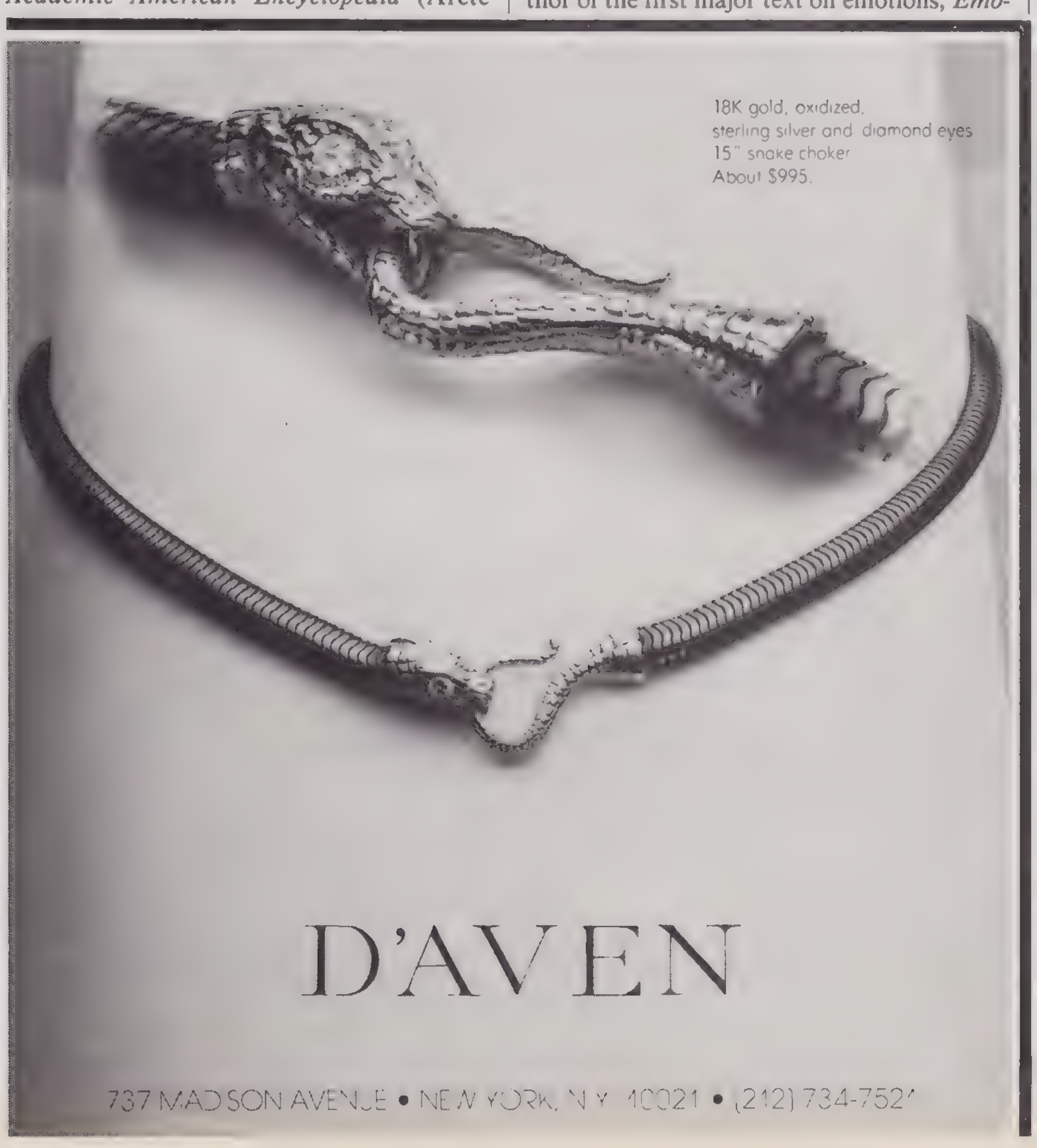
A third example of how the mind can influence the emotions is by "self-monitoring."

"This is a kind of intellectualization of emotions that often proves helpful," observes Dr. Plutchik. "If you keep a record of how often you feel a certain emotion, you begin to bring information to yourself which you may not have fully understood before.

"For instance, suppose you keep a record of every time you lose your temper, or every time you withdraw and don't stand up for yourself. If you actually write these instances down, at the end of the week you might look at your record and say, 'My God, did I really do that?' And if you know it's an accurate record, you might decide, 'I'm just not going to allow this to continue in the same way.' So the second week you might yell or shrink back half as frequently—and also feel less angry or frightened.

"In other words, your cool, rational intellectual knowledge and understanding can have a real influence on your hot, 'emotional' feelings, impulses, and behavior."

Finally, you might practice the familiar idea of distracting yourself, or "redirecting your thoughts." "Everybody knows about putting your mind on something productive or pleasant," says Dr. Plutchik. "The nice thing is that if you give it a fair chance, it really works!" ▽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Decision-making without fear

Learn to take pain out of choice

BY ERIC H. MARCUS, M.D.

Whether or not you realize it, on either a conscious or an unconscious level, you have decided to read this article—thus far. You have exercised your power of decision-making on a minute level. But, whether the issues you face in life are large or small, the process of decision-making remains the same—and, for many, it is confusing, uncomfortable, even painful.

As a therapist, whenever I work with someone who has come for help in making a decision, I focus first on the advantages of what she is doing rather than on what she wants to do. I ask her to consider, in detail, the advantages of *not* deciding. The primary payoff of this approach is to postpone the responsibility for the decision. If you postpone a decision, you can avoid taking a risk and facing the potential consequences. You cannot be responsible for an error in choosing the wrong path if you don't choose any path! Most of us would like to have some sort of guarantee that we will be choosing the "right" path and are unwilling to risk selecting the "wrong" one. The deeper issue is that there is no guarantee that any path is the "right" path. *Every* path may contain challenges, dangers, and rewards that are not apparent from the initial crossroads. Good and bad consequences are, of course, value judgments; and we generally make these judgments from a very narrow position rather than from a long-range perspective.

An example: a woman decides to get a divorce and live alone. Is that good or bad? Well, of course, this depends upon one's perspective. Naturally, breaking up the "sanctity" of a marriage could be considered "bad." So also could the discomfort of periods of loneliness. On the other hand, freeing oneself from a toxic, unworkable relationship could be considered "good." So could the establishment of an independent existence.

Let us now consider the consequences of *making* a decision rather than postponing it. First of all, there is now a commitment, *a* path that has been chosen. Your emotional response to having made a commitment may range from relief to anxiety—relief in that you have finally proceeded in some direction, and perhaps anxiety about what lies ahead. In either case, you are now "officially" responsible for your choice.

There are several distinctive styles of decision-making. The first is the "passive" approach discussed above. The technique: wait as long as possible and hope that circumstances change, so the decision either will become unnecessary or will be made by the force of circumstances. Waiting may also force others to make the decision. I frequently see couples on the verge of a separation when each partner is waiting for the other to leave.

Another style is the "impulsive" approach. The consequences of making rapid, impulsive decisions depend somewhat upon your level of intuitiveness. People who are not in touch with their intuition frequently make rash decisions resulting in much regret. This style is the opposite of the passive approach. Sometimes the two styles are combined, by first procrastinating and then impulsively deciding. People with a high level of intuition don't really make impulsive decisions; rather, they have a certain "feeling" and then act upon it. The truly impulsive person does not act in response to a "feeling" about the right path but as a reaction to tension and anxiety. The impulsive decision is an avoidance of really facing the issues involved.

Then there's the "logical" approach. Some people are able to consider unemotionally all the pros and cons of a decision. This method is certainly effective, although most of us generate emotions that interfere with logic.

Whatever one's style, there are decision-

"Head" person? Check "gut" reaction

making strategies that, in my twenty years as a psychotherapist, have proven helpful to me personally and to my clients:

1. One strategy is designed to combat one of the most effective obstacles to decision-making: the "what ifs." People who indulge in "what ifs" manage to design enough catastrophic expectations to justify postponing their decision indefinitely. Instead of saying "what if," change it to "if I do such and such, the worst that could happen to me is," and then, "if that happens, the worst that could happen is." Carry it to its ultimate absurdity. This approach is based on the sound psychological principle that an issue will lose its power when carried to absurdity. Also, if you flood yourself with "what ifs" to the point of saturation, you will become bored and impatient and then will either make your decision or decide not to decide.

2. Many decisions follow this sentence structure: "I want to do X, except for Y." For example, "I want to take a trip to Hawaii, but it will cost too much." The *wrong* way to try to resolve this dilemma is to put your energy into X, i.e., "I want to go to Hawaii." This merely causes a counterreaction, namely more of your energy will automatically spark your objections. A much better strategy is to short-circuit this process by directing your energy into your objections! In this case, think about the price of the trip. Either you will decide against X, based upon appreciation of the objections, or you will decide for X, having fully considered the objections.

3. Test your bodily reactions to the decision by using your imagination. Most of us probably start by thinking about the consequences of a decision, hearing dialogues in our heads, or seeing ourselves in particular situations. I propose that you also *feel* the bodily feelings, emotions, sensations that accompany a potential decision. These are often called "gut feelings," and some people are so "tuned in" they "know" a decision is right.

If you are basically a "head" person, then check out your "gut" feelings regarding the decision. If you tend to be emotional, then visualize yourself in the context of your newly made decision and listen to the imaginary dialogues appropriate to that decision. This will give you a more balanced perspective.

4. This is a visual method. Sit quietly and imagine a blank screen in front of you. On that screen, project an image that represents where you are, say, six months after you've made your decision. Then, onto another blank screen, show a different choice. Now let both images "run" as if you are watching a movie. This procedure will make your own unconscious information available to you in a conscious visual way.

5. Increase your range of choices. Usually when you have only two options they constitute a dilemma; while, if you give yourself three or more options, they constitute a choice. The person deciding whether or not to go to Hawaii for vacation is stuck because the choice is only to go or not to go. If she were to consider other vacation options, she would convert her dilemma into a choice.

6. Be aware of your stalling and take responsibility for it. You will gain much relief and thereby stop pressuring yourself. One method could be to say to yourself, "I purposely decide to postpone this decision until such-and-such a date." You will then gain immediate relief, at least until that date, and perhaps even beyond. You can then turn all that freed energy into avenues that could provide some genuine satisfaction.

Paradoxically, once you have accepted the responsibility *not* to decide, you may then find yourself deciding anyway, now that the pressure is off. As part of this procedure you will be thoroughly considering the advantages of not making a decision, so if you find that these advantages outweigh those of making the decision, then the issue is settled.

7. My last suggestion involves the help of two friends. Arrange a tug-of-war, with one of your friends tugging at each of your arms while simultaneously attempting to persuade you to decide one way or the other! You will find that within a few seconds or minutes your body will automatically favor one side. Occasionally you will resist the pull on *either* hand and you will then discover that either you really don't want to decide or that neither of your two options really suits you.

Let me repeat that you cannot make "no" decision, only a decision either to risk a choice or a decision not to risk a choice. Do you wish to be responsible and aware, or irresponsible and unaware? Most importantly, remember that there will never be a guarantee of a "right" choice; there are only decisions and their consequences. We delude ourselves by thinking that we can predict consequences, but life provides an unending supply of surprises. ▽

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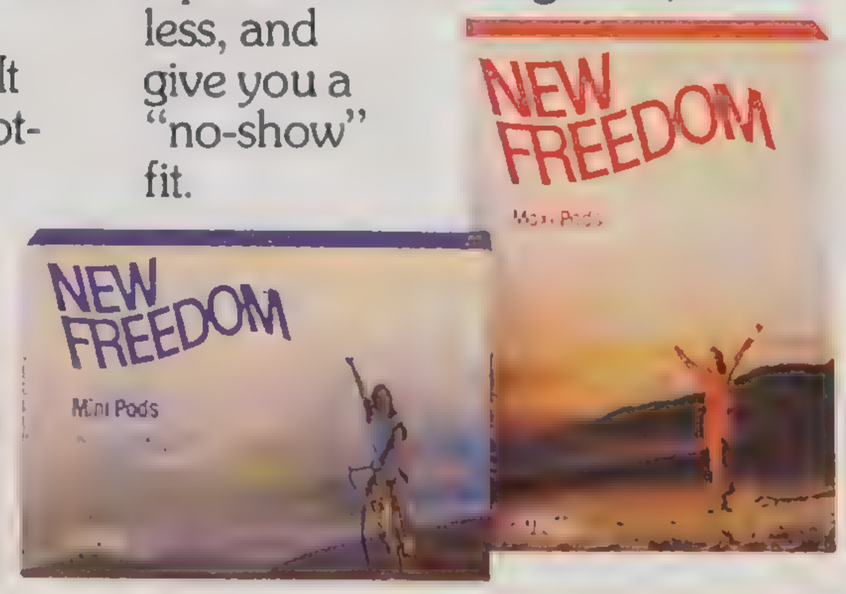

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FITNESS NOW

Total exercise: How it affects you . . . a cardiologist's view

Eighteen ways working out improves your health, your looks, your mind

BY LAUREN FREUDMANN

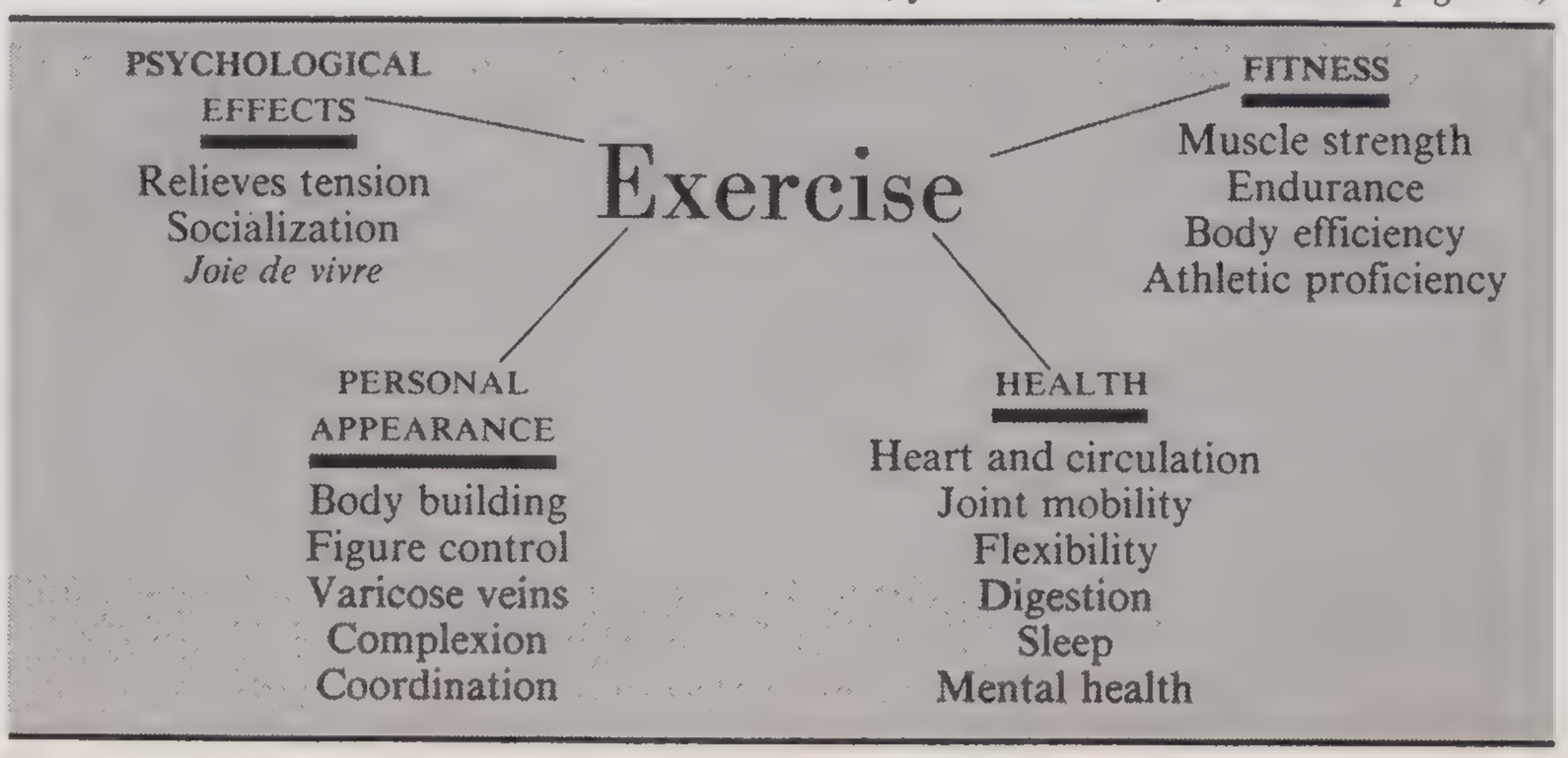
What is fitness? "It's the ability to do high levels of sustained performance without much physiological cost," says Lenore R. Zohman, M.D., director of the Exercise Laboratory and Cardiac Rehabilitation Program at New York's Montefiore Hospital and Medical Center. "But you can't attain it in a few minutes a week." Make the commitment to become physically fit—it will improve every facet of your life (see chart). Here's how!

PERSONAL APPEARANCE. "Most women unfortunately still exercise for cosmetic reasons—it is *the* primary motivation—although this may be less true today than ten years ago," says Dr. Zohman.

As we age, muscles tend to deteriorate and fat deposits between muscle fibers increase; this is why muscles feel flabbier and lose tone. An important thing to know about **body building** exercises, such as weight training, which uses a muscle against resistance: they can firm sagging body contours quicker than any other form of exercise. Body builders not only tone muscles but develop greater **muscle strength** as well.

Word to the lazy: muscles can't be toned (or fat deposits "melted away") by having your body pummeled in a health spa. Only *active* exercise, which *you* perform, can do that.

While you can't lose weight quickly through exercise alone, you can maintain **figure control** by changing the relationship between the calories you spend in exercise and those you take in from food. Over the long term, you will lose *(Continued on page 165)*



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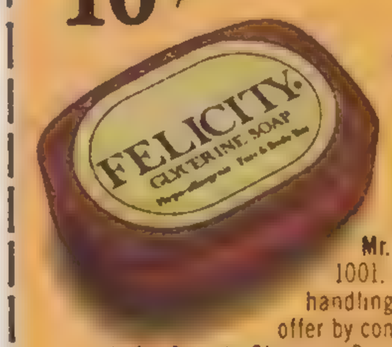

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(Continued from page 163)

weight *if* you increase the amount of exercise you do by even a modest amount. Case in point: At the University of California at Irvine, Grant Gwinup, M.D., studied eleven women who were 10 to 60 percent overweight. They did *not* modify their eating habits but did take a brisk walk for thirty minutes each day. During the sixty- to eighty-week program, each participant showed a significant weight loss averaging twenty-two pounds. To lose even more weight: cut down on the food you eat and maintain an active exercise program.

Along with your trimmer figure, exercise can give your **complexion** a new glow. Reason: healthy vibrancy is caused by increased blood circulation, dilation of surface blood vessels, and the reduction of nervous tension.

Varicose-vein sufferers, good news: For women with swollen and raised varicose veins, continuous, rhythmic, and repetitive exercise will help keep varicosities as small and flat as possible. Varicose veins develop when incompetent valves allow the blood to fall back and stagnate in the veins rather than flow upward in the body as should occur with each heartbeat. Prolonged sitting and a generally sedentary life style will contribute to the discomfort of these blood vessels. Exercise can help massage the blood back up to the heart. This "muscle pump" will decrease the venous stagnation, improve circulation, and reduce discomfort. But check with your doctor first to be sure there are no preexisting blood clots trapped in the veins before embarking on an exercise program.

Coordination (perceived as graceful movement) improves as **athletic proficiency** at a sport or exercise regimen develops. Important side benefit: it decreases the chances of sustaining accidental injury, such as tripping over your feet.

PSYCHOLOGICAL EFFECTS. Current research is drawing new conclusions about the effects of exercise on **mental health**. "Scientists are now looking into the reasons *why* you feel good when you exercise," says Dr. Zohman. "Some of the new research seems to show that biochemical changes that occur in the brain during exercise may relieve depression and anxiety."

Doctors also are finding that exercise may be an effective way to cope with **tension**. Research conducted as part of a fitness program involving the Los Angeles Fire Department shows that fire fighters who live under great tension have fewer sick days—and a lower incidence of injury—after participating in recreational exercise programs.

Regular exercise promotes *joie de vivre*. Studies of cardiac patients, conducted by Herman K. Hellerstein, M.D., and Ernest H. Friedman, M.D., at Case Western Reserve University Medical School in Cleveland, indicate that heart patients who exercised exhibited positive personality changes as measured by the Minnesota Multiphasic Personality Inventory Tests and were more likely to go back to work and to resume a normal life.

"People who exercise together tend to stay together as a group," says Dr. Zohman. "When **socialization** accompanies exercising, it is easier to maintain the level of motivation needed to stick to an exercise program."

HEALTH AND FITNESS. The most important aspect of health that is enhanced by exercise is **heart and circulation** function. The goal is cardioprotective resistance: a *slower* and more forceful heartbeat, less blood-pressure rise during activity, and more endurance. The body becomes more efficient and uses oxygen carried in the blood to exercising muscles more easily. "But to maintain these benefits," says Dr. Zohman, "aerobic exercise must be practiced three times weekly with no more than two days elapsing between exercise sessions.

"Women today realize they are not immune to heart attacks. Exercise-training programs may decrease chances of sustaining a heart attack or of having another if you have been stricken. Furthermore, if you have a heart attack at all, it is less likely to be fatal if you are physically fit," says Dr. Zohman. Exercise is also regularly used now in conjunction with other therapies to treat coronary heart disease, obesity, diabetes, and hypertension.

Physicians also acknowledge that exercise may help **sleep** and **digestion**. "Fitness-producing exercises seem to enhance these functions."

Other health benefits derived through exercise include: good **joint mobility** (to maintain a full range of motion) and **flexibility**. To test flexibility: try bending your thumb forward to touch your wrist. If you can touch it, and if your other joints are similarly flexible, you may be overly flexible and should do certain muscle-strengthening exercises to prevent injuries that might result from sudden start or stop sports motions. If you are unable to bend your thumb past a 90-degree angle, you may be a "tight" person who would benefit from certain stretching-out exercises. Calf and leg muscle stretches are particularly useful as warm-ups before running or playing any sport.

More about exercise: see Dr. Zohman's new book, *The Cardiologists' Guide to Fitness and Health Through Exercise*, coauthored with Albert A. Kattus, M.D., and Donald G. Softness (Simon and Schuster). ▽

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New-car failure: what next?

Today's repair plans have you covered

BY LILLIAN BORGESON

Warranties can be very important to some car buyers and with good reason. A warranty is your buffer against the inconvenience and expense of major and minor new-car repairs, and it's your only protection against being stuck with a real lemon. Where manufacturers' warranty plans used to be as identical as clones, there are now enough variations to make comparison shopping worthwhile. Here's what to look for.

Factory warranties. All new cars come with a standard manufacturer's warranty that usually covers the cost of replacements or repairs for twelve months or twelve thousand miles. While all warranties cover the major systems and parts, most *don't* cover spark plugs, brake linings, and the other bits and pieces that are, in fact, most likely to need replacement within the first twelve thousand miles.

Currently, American Motors is the only company that covers everything—except tires—that goes out during the warranty period. It also makes allowances for inconvenience: If repairs take longer than a day, you get a free loan car from the dealer; if something goes wrong when you're on a trip more than a hundred miles from home, you get some reimbursement for the extra expenses.

With the Chrysler Corporation's new program, you get a thirty-day conditional money-back guarantee (if you don't like the car, take it back for a refund); plus free scheduled-maintenance service for the first two years or twenty-four thousand miles; plus a free two-year membership in Amoco motor club, with towing/roadside-service insurance.

Factory service contracts. If you're interested in long-term security, U.S. car makers have begun offering extended insurance against car-repair bills. General Motors' "Continuous Protection Plan" covers repair or replacement of all major parts listed on the agreement for three years or thirty-six thousand miles, with a $25 deductible per covered repair. A three-year/fifty-thousand-mile arrangement is a good choice for long-distance commuters or other heavy-mileage drivers. The 1980 prices: from $190 to $315 (depending on the model) for thirty-six thousand mile coverage, about $70 to $100 more for the fifty-thousand-mile deal. Ford and American Motors offer similar coverage at similar prices, and Chrysler Corporation's deal is a straight five-year/fifty-thousand-mile policy with a $50 deductible: a $200 to $300 option.

Note: All the prices quoted here are "suggested retail." As with any other option, participating dealers can change the numbers.

Independent service contracts. You can also buy car maintenance insurance from a number of independent firms. Biggest of the bunch is American Warranty Corporation of Los Angeles, which operates nationally and pioneered the whole idea of car-service contracts back in the mid-'70s. "We think we forced the car manufacturers to come into the field," says AWC president Jerry Farrar. "Now we're keeping 'em competitive."

American Warranty's coverage is for five years/fifty thousand miles, and it's available for foreign cars (most of which don't offer factory-service contracts) and domestic; there's also a six-month/sixty-thousand-mile policy for high-mileage used cars. Prices are competitive, and the terms are sometimes more flexible. Where the typical factory contract isn't transferable to a new owner, American Warranty's deal is—a good point if you resell the car.

Independent service contracts have to be bought through car dealers, not directly. According to Farrar, only about 14 percent of new-car shoppers are aware that this coverage is available. And that's too bad. Because for buyers with no taste for lemons, this is one option that's worth bargaining for. ▽

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Today, virtually everyone faces tough money decisions. We are continuing to see double-digit inflation. And taxes devour more and more of everyone's income. Merrill Lynch would like to share with you the suggestions we've been making to thousands of women throughout the country.

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But Merrill Lynch will include something else—also free. A special report that reviews the investment needs of four women in different stages of life—the single, career-minded young woman; the older, independent woman; the married woman with children, and the retired or widowed woman. Of course, no two people are exactly alike but you will find practical ideas and advice within this report that are suitable to your own personal needs. And, Merrill Lynch is always ready to work directly with you in developing an investment strategy designed to meet your individual objectives.

Both of these valuable financial tools for women—the 40-page booklet, *You and Your Money*,and the special report on investing—are yours free and without obligation. Just call toll-free or mail the coupon.

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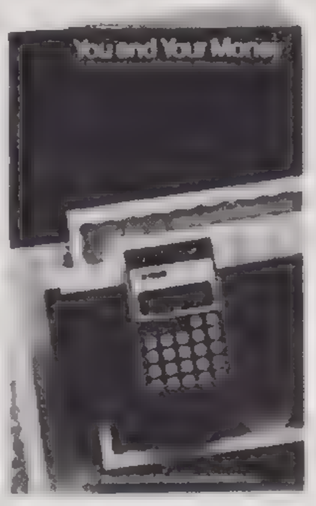

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FOOD

The real thing: all-American favorites

California free-style recipes for sun-grown fruits and vegetables

BY NIKA HAZELTON

EDITOR'S NOTE: *American home cooking—visions of Mom's apple pie, southern fried chicken, corn on the cob. Memories of simple, straightforward dishes that our mothers and grandmothers made so well. Dishes that we can re-create, too, now that interest in our national food heritage has reawakened, and such well-known and well-loved cookbook authors as Nika Hazelton show us the way. Her latest book, "American Home Cooking" (The Viking Press), culls the best all-American recipes, and from them, we present seven California specialties—imaginative delights based on that state's bounty of fresh fruits and vegetables.*

From AMERICAN HOME COOKING by Nika Hazelton
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VEGETABLE STEW
six servings

1 medium eggplant, peeled and cut into 2-inch cubes
Salt
½ cup olive oil
2 large onions, thinly sliced
2 garlic cloves, minced
2 large sweet red or green peppers, cut into strips
4 large tomatoes, peeled and chopped
4 small zucchini or yellow summer squashes, sliced, or 2 of each
1 cup fresh sliced okra
2 cups fresh corn kernels
Freshly ground pepper
3 tablespoons minced fresh basil leaves or 1 tablespoon dried basil
⅓ cup minced parsley

Sprinkle eggplant with about 2 tablespoons salt and place in colander. Weigh down with plate topped by full bowl of water or several cans of food. Place in sink and let stand for about 30 minutes to drain off excess moisture. In heavy casserole, heat olive oil over low heat. Oil must be warm but must not smoke. Add onions, garlic, peppers, and eggplant. Over low heat, cook but do not fry or brown vegetables for about 30 minutes or until very soft. Add tomatoes, squash, okra, and corn. Taste for saltiness (eggplant may be salty) and season with salt and pepper. Simmer, covered, over low heat for 15 minutes. Add basil and parsley and simmer without cover for 15–25 minutes to let excess moisture evaporate. Stew should not be too soupy or dry. Serve with ham or cold cuts, or as main dish with cornbread.

CRUSTLESS MUSHROOM PIE
four to five servings

1 pound mushrooms, preferably tiny ones
3 tablespoons butter
1 small onion, 1 garlic clove, minced
Grated rind of 1 lemon
1 tablespoon lemon juice
Salt
Freshly ground pepper
¼ teaspoon cayenne pepper or to taste
3 eggs, beaten
1¼ cups sour cream
⅛ teaspoon paprika

(Continued on page 173)

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So when you consider the fact that you can own a Pronto Sonar for about half as much as an SX-70, it could make you think twice about which one to buy.

But the only way you might go wrong is not buying either one.

Polaroid's Pronto Sonar

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Paul Wagner

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AMERICAN FOOD

(Continued from page 170)

Wash and trim mushrooms. If large, cut in halves or quarters. Heat butter in deep frying pan. Over medium heat, cook onion and garlic until onion is soft; do not brown. Add mushrooms, lemon rind, and lemon juice and mix well. Cook, stirring constantly, for about 5–8 minutes; mushrooms should be still firm and white. Remove from heat and season with salt, pepper, and cayenne. Cool. Beat together beaten eggs, sour cream, and paprika. Put mushrooms in generously buttered deep 8- or 9-inch pie pan. Spoon sour cream mixture evenly over mushrooms. Bake in a preheated 350° oven for about 30–40 minutes or until firm and golden on top. Remove from oven and let stand at room temperature for 5 minutes before cutting into wedges.

LEEKS AU GRATIN

four to six servings

12 medium-to-large leeks
1¼ cups beef or chicken bouillon
1 cup dry white wine
4 tablespoons butter
¼ cup flour
Salt
Freshly ground pepper
1 cup grated Swiss or Parmesan cheese

Trim leeks, removing all but 2 inches of green leaves. Holding each leek leafy side down, cut with sharp knife through white part up to 2 inches from root, cutting through whole length of leek. (Will make washing away sand between leaves easier.) Wash thoroughly to remove all sand. Combine bouillon and wine in large shallow saucepan and bring to boiling point. Lower heat and carefully place leeks in stock. Simmer covered over low heat for about 5–7 minutes or until leeks are barely tender. Drain and reserve stock (there should be about 2 cups; if not, make up difference with wine or bouillon). Place leeks in buttered shallow baking dish in one or two layers. Heat butter in saucepan and stir in flour. Cook for 2 minutes. Gradually stir in leek stock, and cook, stirring constantly, until thickened and smooth. Stir in salt and pepper and ¾ cup of cheese. Cook until cheese is melted. Spoon sauce over leeks and sprinkle with remaining cheese. Place under broiler or in hot oven and cook until top is browned and bubbly.

CHICKEN SALAD IN AVOCADO SHELLS

four servings

2 cups finely chopped cold cooked chicken, white meat only
½ cup finely chopped celery
⅓ cup chopped pitted black olives
2 tablespoons lemon juice
Salt
Freshly ground pepper
Tabasco, to taste
2 large ripe avocados
2 hard-cooked eggs, chopped
Lettuce leaves

Combine chicken, celery, and olives. Stir in lemon juice and season with salt, pepper, and Tabasco. Cut avocados in halves, remove pits, and scoop out pulp. Cut pulp into ¼-inch dice and stir carefully into chicken mixture. Fill avocado shells with salad and sprinkle each serving with some chopped hard-cooked egg. Serve on plates lined with lettuce leaves.

QUICK CHICKEN-LIVER SPREAD

about one cup

2 tablespoons butter
1 medium onion, minced
½ pound chicken livers, trimmed and cut into pieces
⅓ cup sherry
Salt
Freshly ground pepper
Dash Tabasco
2 tablespoons brandy or bourbon

(Continued on page 174)

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AMERICAN FOOD

(Continued from page 173)

Heat butter in deep frying pan. Cook onion until soft and golden. Add chicken livers and all other ingredients. Simmer over low heat without cover for about 15–20 minutes. Then purée in blender or food processor or force through sieve. If too thick to spread, stir in a little sherry or brandy, 1 tablespoon at a time. If too thin, return to frying pan and cook over medium heat, stirring constantly, for 2–4 minutes or until thickened. Cool. Spread on toast or crackers.

DRIED-APRICOT CREAM

six servings

2 cups dried apricots
(one 11-ounce package)
1 cup water
1 cup orange juice
½ cup sugar, preferably superfine sugar
1 tablespoon lemon juice,
brandy, or Kirsch
1½ cups heavy cream
½ cup blanched shredded almonds,
lightly toasted

Place apricots, water, and orange juice in saucepan. Cook without cover over low heat for about 5–10 minutes or until apricots are very soft. Stir in sugar and cook, stirring constantly, until sugar has dissolved. Remove from heat. Press through sieve or purée in blender or food processor. Stir in lemon juice or liquor and cool. Whip cream until very stiff and fold into apricot purée. Turn into glass bowl or other serving dish and chill. Sprinkle with almonds and serve with plain cookies.

FRESH FIG PIE

one nine-inch pie

2 tablespoons unflavored gelatin
¼ cup water
2 eggs, separated
6 tablespoons sugar
⅛ teaspoon salt
¾ cup milk
1 tablespoon grated orange rind
2 tablespoons orange liqueur or
concentrated orange juice (it must be
concentrated)
2 cups diced (¼-inch dice) unpeeled ripe
fresh figs
½ cup heavy cream, whipped
1 9-inch graham-cracker pie shell

Sprinkle gelatin on water and stir to blend. Beat egg yolks with 4 tablespoons of sugar and salt. Scald milk in heavy saucepan or top of double boiler. Add 2 tablespoons of scalded milk to egg yolks and blend; then stir egg mixture into scalded milk and blend thoroughly. Cook over very low heat or over hot water, stirring constantly, until mixture thickens and coats spoon. Add gelatin and stir until it is dissolved. Remove from heat and stir in orange rind and liqueur or concentrated juice. Cool custard until it has consistency of thick egg whites or until it is beginning to jell. Beat egg whites with remaining 2 tablespoons sugar until stiff. Fold figs, whipped cream, and egg whites into cooled custard. Turn into pie shell and chill until set. ▽

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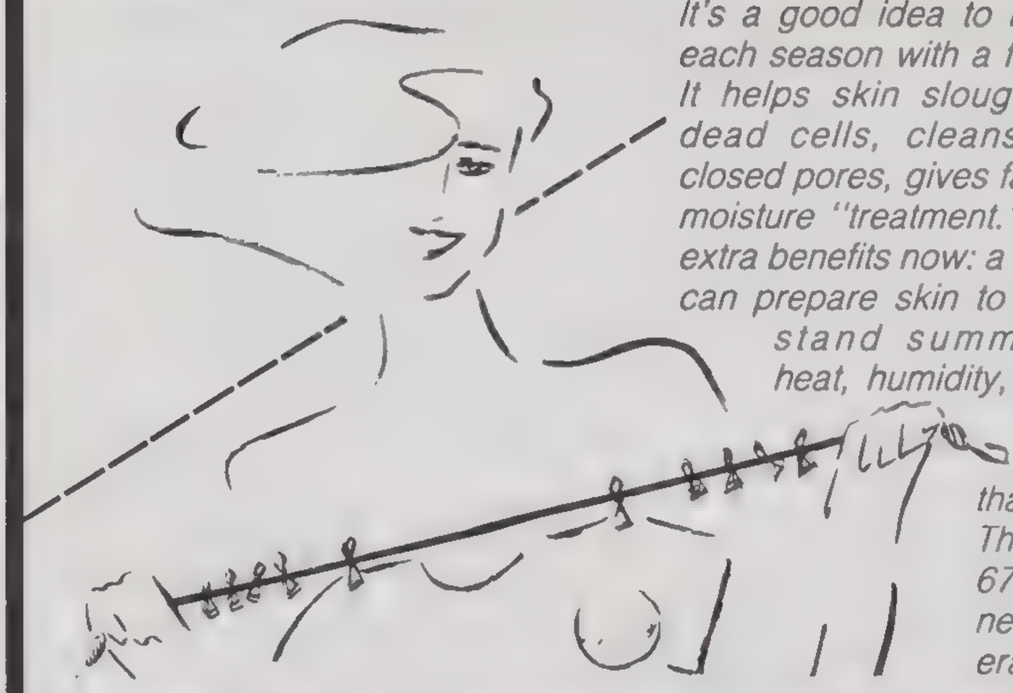
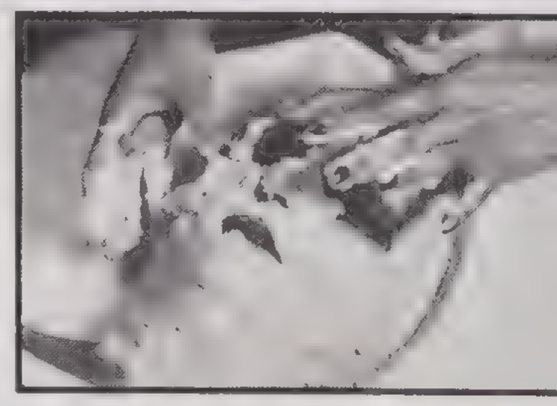
Rethink . . . bathing instead of showering. More and more women are switching, finding the relaxation worth the extra time. Even more relaxing: the massage action of a whirlpool—e.g., Gillette's new inexpensive ($140) portable one. . . . Rethink "personal products." Now, in summer, you may want something different—something additional—in the way of protection. The good news, an increase in the variety, the specialization of sanitary napkins. One of the newest, Sure & Natural Maxishields—maximum protection, minimum bulk.



It's a good idea to begin each season with a facial. It helps skin slough off dead cells, cleans out closed pores, gives face a moisture "treatment." The extra benefits now: a facial can prepare skin to withstand summer's heat, humidity, the out-of-doors. And if your skin is at its best, you can use less makeup—something that's always nice in summer. The facial from Anushka (11 E. 67th St., NYC), above—with a new super-effective thermal mineral pack.



In summer you want to exercise more, but may have less time—with vacations, weekends away. One solution: to keep six feet of rope in constant reach—stash it in a suitcase, a beach bag—for quick jumping workouts. Another idea: do stretches with an elastic travel clothesline, *above,* for resistance exercises. By Ashley David, $8.50 ppd. P.O. Box 1851, Grand Central Station, NYC 10017.

One way to think of exercise, from expert Barbara Pearlman: "... as the precision tool that can help you redesign your body." She shows you how—thoroughly, easily—in her new book *Slendercises* (Doubleday). *Below,* one for toning the abdomen.

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You know the feeling—that dry, comfortable, fresh feeling you have after a shower. Now new Kotex® Lightdays PantiLiners can give you that just-showered freshness, anytime. For confident, everyday protection against discharge or staining. When a tampon isn't enough, or on those just-before and just-after days of your period.

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For just-showered freshness, try new Kotex Lightdays PantiLiners. Delicate, feminine protection, anytime.

For just-showered freshness anytime.

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GALLO

Chenin Blanc of Calif.
Ernest & Julio Gallo, Modesto, CA

WINES

New York is a state of wine: new tastes, bargain discoveries

By Barbara Ensrud

There are exciting discoveries to be made among New York State wines. The state's wine industry, oldest and second largest (after California) in the country, stands at a crossroads today with an interesting challenge for its present and future winemakers.

New York wines are made from three different types of grapes, each with a character all its own:

- Native grapes, such as Concord, Catawba, Delaware, Niagara, Dutchess and others, all white except for Concord and mostly of the species known as *Vitis labrusca*. They have a strong flavor of wild grapes, quite different from wines made elsewhere in the world.
- French-American hybrids, the result of crossings between native varieties and European *vinifera*, reds known as Chancellor and Baco Noir, whites like Aurora and Seyval Blanc. They are much more similar to European-style wines—dry, smooth, flavorful, excellent accompaniments to food.
- *Vitis vinifera*, the European vine species that produces the wines of Europe, California, and the rest of the world. Early settlers tried to grow them, but the vines died in the sub-zero temperatures of winter or succumbed to New World diseases that didn't seem to affect the native grapes. New growing techniques have changed the picture for *vinifera* in New York State. White varieties like Riesling and Chardonnay seem to do best in the cold, but interesting Pinot Noir, Cabernet Sauvignon, and Merlot varieties are beginning to appear.

The big question facing the industry for the 1980s is in which direction it will choose to go. Will it continue with the dominant native varieties or pursue the other two?

The zestful, grapy flavors and sweetness that characterize wines from the native grapes have a wide following in some parts of the country. Their reasonable prices make them ideal for large parties, particularly if the *gout sauvage* ("wild" taste) pleases you.

The new interest, however, focuses on different breeds—hybrids and *vinifera*. The two men responsible for success with *vinifera* are Charles Fournier of Gold Seal Vineyards and Dr. Konstantin Frank, a Russian immigrant of German heritage. In the 1950s, the two men began experimenting at Gold Seal with Riesling and Chardonnay grafted onto cold-resistant American rootstocks, ultimately proving their point with good wines that encouraged a number of small growers to follow their lead.

Many of New York's new wines are available in limited quantity and rarely, as yet, get outside the State. They are listed below, along with those available nationally. They are found in good wine shops or on some restaurant wine lists in New York City.

The Finger Lakes Region

This is the largest growing region in New York. Several of the oldest and largest firms—Taylor and its subsidiary Pleasant Valley (which markets under the Great Western label) and Gold Seal are headquartered in the town of Hammondsport at the foot of Lake Keuka. Taylor, now part of Coca-Cola's Wine Spectrum, has the largest plantings of hybrids in the state but does not produce hybrid varietals, preferring to blend them into its popular Lake Country White, Red, and Gold. Great Western, however, produces a fresh, clean Seyval Blanc and two hybrid reds, Chelois and Baco Noir. Both firms make tremendous quantities of New York State champagne.

Three new small wineries have begun to produce very interesting wines in the Finger Lakes region—Glenora at Dundee, Heron Hill, and Wagner. The other major producer is Widmer on Lake Canandaigua. Their Lake Niagara white has springlike freshness in its labrusca flavors.

Chautauqua, Lake Erie, Niagara Falls Region

Most of the best vineyards along the shores of Lakes Erie and Ontario produce wines from white labrusca varieties like Delaware, Dutchess, Catawba, but producers like Frederick S. Johnson of Johnson Estate Wines in Westfield have successfully grown hybrids such as Chancellor and Seyval Blanc.

Hudson River Region

This area, about an hour and a half from New York City, is the oldest wine region in the State and has the greatest potential for becoming a sizable force in New York wines.

Benmarl, the winery whose owner, Mark Miller, is credited with reviving the region's small but growing wine industry, has been very successful with white varieties like Aurora and Seyval Blanc that are dry and full-bodied. The latest release is Spring Wine, a fruity, lightly *pétillant* wine with just enough sweetness to make it a charming aperitif wine. Among reds, the sturdy Chancellor Noir and Marlboro Village Red are fine, excellent choices with roast lamb or beef.

Across the river near Poughkeepsie, Clinton Vineyards is concentrating on a single variety, Seyval Blanc, a delightful white wine and, in my opinion, the state's best.

Nearby is Cascade Mountain Vineyards whose *vins du pays*—Harvest Red, White, and Rosé—are worthy of a detour if you find yourself near Millbrook or Amenia off Route 22. Other wineries in the Hudson Valley region are also experimenting with hybrids, including Royal Wine—(making also Kedem kosher wines), Great River, Brotherhood, Cagnasso, and Hudson Valley Wine.

Long Island

Alex Hargrave and his wife, Louisa, have jointly carved out a promising new growing region on the tip of Long Island. Their eighty-four acres at Cutchogue have proven most amenable to European varieties since the first plantings in 1973. The 1978 Chardonnay is their best yet, with good varietal character and a subtle richness from oak and fruit that will blossom with a bit more bottle age. Their 1977 Cabernet-Merlot marvelously suited the hearty soup we shared one cold, windy January day. The Hargraves also make a Whole Berry Pinot Noir that has all the berry-ish charm of Beaujolais nouveau.

THE BEST OF NEW YORK WINES

There are three types of wines made in New York State, as indicated by the first three categories in the table below, with specific recommendations in each.

Native Grapes

(all are white wines except for Taylor Red)
Delaware: Hudson Valley Wine Co., $4.50
Glenora, $4
Heron Hill Vineyards, $4.50
Taylor Lake Country White, Red, $2.50
Widmer Lake Niagara, $2.70

Hybrids

WHITE—
Aurora: Wagner 1979, $4
Bully Hill Vineyards, $4
Cascade Mountain Harvest White, $4.50
Seyval Blanc: Clinton Vineyards 1978, $4.90
Marlboro Village White 1978, $6
Benmarl Spring Wine 1979, $4.50
Heron Hill 1978, $4.50
Great Western, $4
Glenora 1978, $4.50
Cayuga: Glenora 1978, $4.25

RED—
Chancellor: Benmarl, Marlboro Village Red, $5
Bully Hill Vineyards, $4
Cascade Mountain Reserve Red, $5

Vinifera

WHITE—
Chardonnay: Hargrave 1978, $8
Glenora 1978, $7
Heron Hill 1977, $7
Gold Seal 1978, $5
Riesling: Konstantin Frank, $6.70
Heron Hill 1977, $10

RED—
Hargrave Whole Berry Pinot Noir, 1979, $4.90
Hargrave 1977 Cabernet-Merlot, $8

Sparkling

Great Western Naturel, $7
Gold Seal Blanc de Blancs, $8.70
Bully Hill Brut, $7.50

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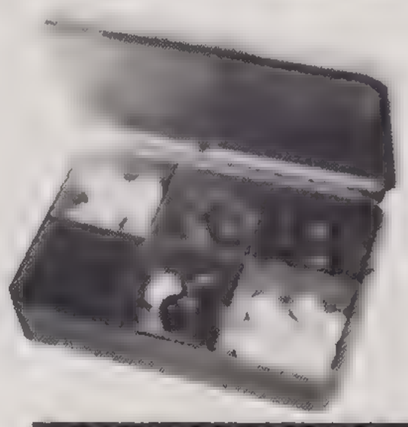
Star tennis in Spain...villas for everyone...yacht-seeing Greece...French disco-train

By Richard Alleman

Greece's largest yacht-chartering organization—Valef Yachts—has just opened a U.S. office. With more than eighty sailing yachts and motor sailers at its disposal, Valef can have you plus your family and friends plying the blue Aegean on board a fully crewed and provisioned craft for as little as $475 per person for a week. Valef can also arrange sail-yourself "bare-boat" charters for vacationers who meet the necessary seamanship requirements. For further information, see page 196 . . . or contact Valef Yachts of Greece, 500 Fifth Avenue, New York, NY 10036. Phone: (212) 564-8821.

SHOW-SEE THE U.S.A. . . . **After a successful "run" last summer, Four Winds Travel has programmed a second season of summer-theater tours through New England as well as a brand-new series of theater jaunts in the Pacific Northwest. The new Northwest tours cover the dramatic natural sights of Northern California, Oregon, Washington, British Columbia—while providing six theater performances along the way. The New England trips do the Straw Hat circuit in Massachusetts, Vermont, New Hampshire, Maine. Prices for both two-week packages come to around $1350 for hotels, most meals, sightseeing, theater tickets. Weekly departures June 29 through August 17. See travel agent, or page 196, for details.**



IF YOU TRAVEL WITH VITAMINS, VITA MINDER'S POCKET-PACK IS A GOOD WAY TO SEPARATE A'S FROM B'S, C'S, E'S, ETC. $1 AT HEALTH-FOOD STORES

DREAM RENTALS . . . Villa—a British firm that leases English country houses to vacationers—has recently expanded operations to include properties in four lush new locales: Palm Beach . . . Jamaica . . . the Greek isle of Hydra . . . Portugal's Algarve coast. Weekly rates range from $252 for a two-person bungalow with pool in Portugal off season . . . to $3843 for the seven-bedroom Georgian mansion in Britain (*below*) with Cordon Bleu chef, gardener, maids. For information, call Villa's new U.S. office at (305) 833-6943.

JOIN THE CLUB!

Anyone who visits the United Kingdom frequently should look into British Airways' Peerage program. Besides giving travelers guest privileges at some eighteen of London's most exclusive private casinos, racquet clubs, and dining/dance places, Peerage also entitles subscribers to golf on the finest courses in the U.K.—including Gleneagles and St. Andrews in Scotland. Yearly membership fee: $100. For further information, see page 196 . . . or contact British Airways.

THE RIVIERA SPECIAL

Eurailing around Europe this summer? The liveliest way to zip from Paris to the South of France is aboard the "Azur 2000." This summertime-only train leaves Paris' Gare de Lyon Friday evenings, arrives Nice the next morning. On board: sleeping cars, restaurants, a 1920s' Pullman salon . . . plus boutique, disco, movie theater! If you have a Eurailpass, you pay an extra $30 to take the "Azur 2000," which includes the cost of a First-Class couchette berth. Otherwise, the "Azur 2000" costs $128.60 Paris-Nice in First Class; $95.90 Second Class. For more Eurail information, see page 196.

NEW TOP-SPOT FOR TENNIS: on Spain's Costa del Sol, the Hotel Marbella Club at Puente Romano, *left.* A sister to the famed Marbella Club nearby, the new Puente Romano complex not only has eleven courts, it has net superace Bjorn Borg steering its tennis program. Besides tennis, beach-fronting Puente Romano boasts two heated pools, four restaurants, a Régine's disco. Contact HRI: (212) 838-3110.

Announcing the first World Cruise ever to visit 6 continents.

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Early next year, join the one and only Queen for an unprecedented odyssey to six of the seven continents, through seven seas...32,278 memorable miles of *warm-weather* discovery...in utter luxury and comfort.

Sun in the Caribbean, sail through the Canal. You'll sail out of winter to Aruba and Cartagena. Then an exciting transit through the Panama Canal to Acapulco on the Mexican Riviera, and on to Los Angeles.

Across the Pacific to summer in Australia. Sail westward across the majestic Pacific Ocean to Honolulu, Tonga, Fiji and Australia, site of the famed Great Barrier Reef.

Experience the Far East, take an African safari. From "down under," you'll follow an exotic course to New Guinea and through the China seas to such Oriental gems as Hong Kong, Singapore, even a land tour to the People's Republic of China.

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See civilization's cradle: the Mid-East and Europe. You'll continue through the Suez Canal to the Cradle of Civilization: Egypt, Israel and Greece. Then cruise the unbelievably blue Mediterranean in spring, calling at Sicily and Tangier, before visiting England and returning home across the Atlantic.

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Where do you prefer to join the Queen? Board in New York on January 18, or in Port Everglades, Florida, on January 20. Cruises from both these ports are 80 days. Or join the Queen at Los Angeles on February 1 and you'll visit 18 ports in just 60 days.

Complimentary airfare to and from your home. Prices for the full 80-day World Cruise range from $11,750 to $63,500...and for the 60-day cruise from Los Angeles, $10,300 to $57,000. *What's more, in celebration of Cunard's 140th Anniversary, these full-cruise rates include complimentary airfare to and from your home town.*

Prices are per person, double occupancy, and minimum-priced accommodations are subject to availability. If your time is limited, you can choose from various fascinating segments of our 1981 World Cruise.

But do book promptly. See your Travel Agent or write Vaughn Rickard, Cunard, Dept. V5 , 555 Fifth Avenue, New York, N.Y. 10017. Or call Cunard at (212) 661-7777.

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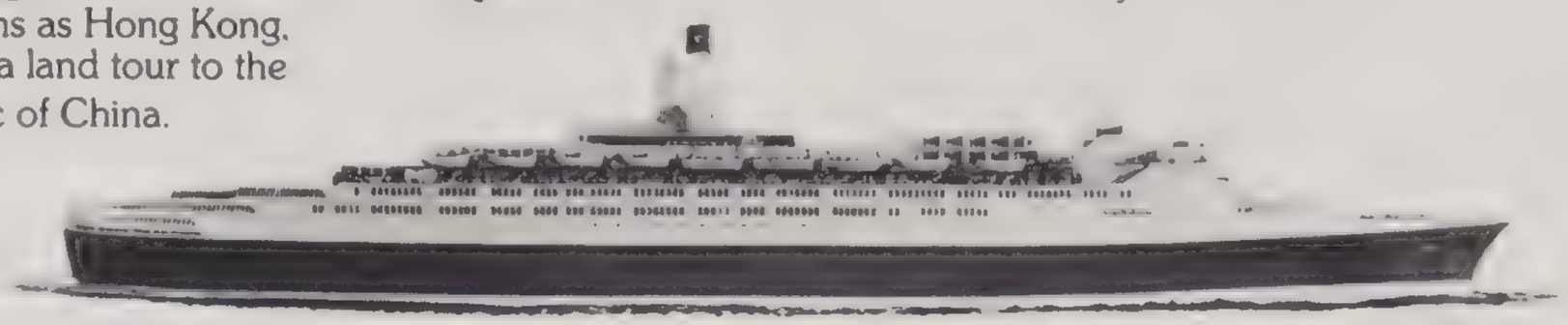

Queen Elizabeth 2

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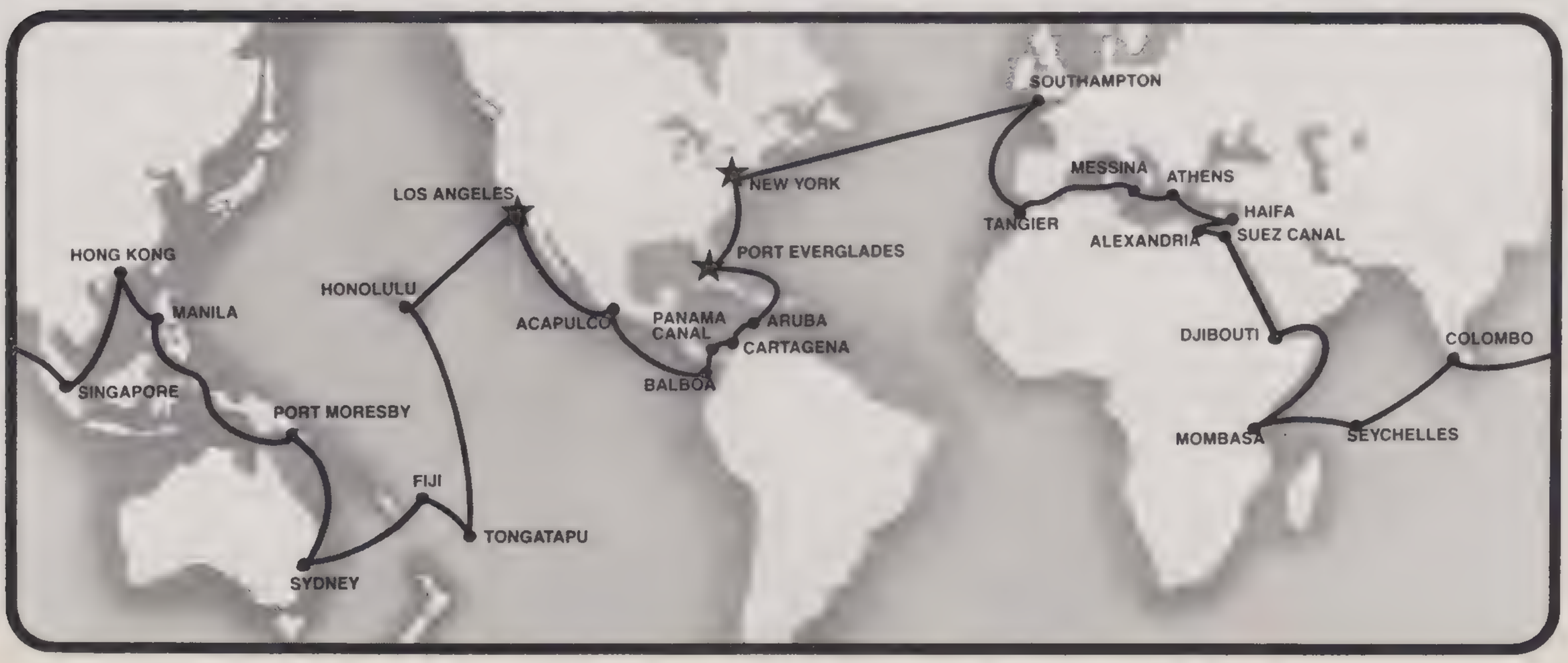

TRAVEL

Discovering The New World—in The Dominican Republic

In the Caribbean: vibrant history . . . grand-new resorts

BY RICHARD ALLEMAN

The Dominican Republic came upon me fast. An early-morning nonstop flight from New York had me in Santo Domingo well before noon. At the airport terminal, waiters with trays of frozen Daiquiris met our flight. Next thing I knew, I had cleared customs and was whizzing into town on a palm-edged highway that ran alongside the blue-green Caribbean. Dazzling sunshine . . . trade-wind breezes . . .

At Casa de Campo resort near La Romana in The Dominican Republic: thatched restaurant straddles swimming pools

poolside at the Hotel Santo Domingo . . . a whole new outlook—all in four hours!

I quickly discovered that the Hotel Santo Domingo is one of the Caribbean's great places to stay. Its three-story mustard-stucco exterior is deceptively unimposing. Inside the hotel, it's another story: lobbies, bars, courtyards, restaurants, guest rooms have all been lavishly decorated by Dominican-born designer Oscar de la Renta. Throughout the property—set on fourteen green-lawned acres overlooking a rocky Caribbean coast—De la Renta has used lattices, plants, rattan furniture, ceramic tiles, bold Dominican-print fabrics, making you feel like you're in a spacious, comfortable country house in the tropics.

De la Renta's masterpiece is the Hotel's Alcázar Restaurant. Here, he has created an Oriental fantasy of tented dining areas—with mirrors, satin banquettes, Moroccan lamps, palms, Chinese-red armchairs. Waiters—in white tunics with starched stand-up collars—serve French and Caribbean specialties with a flourish. The price of my dinner—oysters, Créole-sauced snapper, wine, coffee: $17, including tip.

The Hotel Santo Domingo—at the southwestern edge of the capital—was a ten-minute cab ride from what, for me, was one of the Caribbean's most delightful surprises: the Colonial city of Santo Domingo. Heading into the Old City, the taxi took me along the Malecón—Santo Domingo's lively seaside strip of hotels, open-air cafés, restaurants. Other sights on the Malecón (also called Avenida George Washington): a six-theater movie house, vans that sell drinks and barbecued sandwiches, and the white-waterfall entrance of the brand-new Sheraton Hotel.

The modern Sheraton and the flash of the Malecón were quite a contrast to my destination: Christopher Columbus Square—the center of what was/is the oldest permanent European settlement in the Western Hemisphere. In the vast brick-paved Square—once used for bullfights, my guide told me—I was struck by the sight of a thick green bush, growing up from the brick. The bush had once been a large fig tree. That was before Hurricane David uprooted it, last September. Replanted, the scaled-down fig tree is now green and surging with life . . . a living symbol of the Dominican Republic's strong recovery spirit.

The great treasure of Christopher Columbus Square is the Cathedral of Santa María la Menor. Completed in 1540, this Spanish Gothic monument of pink-coral limestone is the oldest Roman Catholic cathedral in the Americas. (Practically everything in Old Santo Domingo makes a similar claim to antiquity; that's why the Colonial Quarter is so mesmerizing.)

Inside the Cathedral, one of the fourteen side altars is all hammered silver; the Cathedral's original confessional booth is still used today (have the sins changed?), as, too, is the original Moorish-tiled Baptismal font. Also original: the Cathedral's 2.5-ton wooden doors, opened every day, my guide said, by the same key that was used in the sixteenth century.

At the rear of the church, a white-marble mausoleum is said to hold the remains of Christopher Columbus. Columbus is also said to be buried in Seville and in several other spots around the world—but, my guide assured me, "ten studies" have proved Santo Domingo's Columbus to be authentic. Every year on October 12 (Columbus Day in the Caribbean, too), the tomb is opened to exhibit whatever skeleton is inside, in honor of the man who founded the New World.

Old Santo Domingo's main street is the Calle Las Damas—Street of the Women, named for the elegant women of the Spanish court who once walked its cobblestones. Walking along Las Damas today turns up most of Santo Domingo's major Colonial monuments. Toward the southern end of the street, the Fortaleza Ozama stands as the New World's first military installation. Across the green lawn—studded with cannons and palm trees, the crenelated Tower of Homage offers a fine view of the Ozama River and its harbor lined with freighters, barges, and a cruise ship or two.

Next to the Fortress, the restored house and tropical courtyard of Rodrigo Bastidas (a sixteenth-century Royal Tax Collector) now holds workshops, galleries, and the government-supported crafts shop, Planarte. At Planarte: good buys in leather—belts, bags, wallets—ceramics, Dominican dolls, primitive Nativity sets. All the work is by local artisans, aided in their craft by experts from Spain and Israel.

A block farther down Las Damas, another Colonial house has been totally remodeled and turned into a charming sixty-room hotel—Hostal Nicolás de Ovando. Here, rambling balconies decorated with Spanish furniture and tapestries overlook Moorish courtyards with plants and trickling fountains. The hotel has two small bars, a pastry shop, and a tropically landscaped pool patio that eyes the Ozama River. For history buffs—or for anyone liking the ambience of a small, European-style parador—this is *the* place to stay in Santo Domingo.

Directly across the street from Hostal Nicolás de Ovando is The National Pantheon. Built in the early eighteenth century to be a Jesuit monastery, the domed structure has had numerous lives since then: as theater, fortress, tobacco warehouse. In 1955, the Dominican Republic's then dictator—Rafael Trujillo—turned the building into a shrine for Dominican heroes. Trujillo—assassinated in 1961—naturally had planned to be buried here, too. His tomb lies vacant under a huge fascist-déco chandelier—a gift from Spain's Generalissimo Franco.

On a small hill at the northern end of Las Damas, the symmetrical simplicity of Columbus' Palace—the Alcázar de Colón—stands out. This noble stone structure—with two stories of graceful arches—was home for Don Diego Columbus, Christopher's son and the first Viceroy of New Spain. To see inside: restored rooms displaying Spanish furniture from the thirteenth *(Continued on page 189)*

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DOMINICAN REPUBLIC

(Continued from page 186)

through the eighteenth centuries; the five-foot-wide miniature chapel of Diego's wife, Doña Maria de Toledo; the huge sixteenth-century kitchen, where cooking once went on twenty-four hours a day.

Below the palace is La Atarazana, a small, curving avenue of whitewashed shops and galleries that were carefully built—Colonial style—in the 1970s. Good browsing/buying can be found at Ambar Tres, a shop that specializes in jewelry made from island amber and from larimar, a uniquely pale Dominican turquoise. For bright Dominican paintings: try the Nader Gallery. For lunch or a drink: the upstairs rooms of the Fonda de la Atarazana restaurant offer good views of the Alcázar across the way.

The Alcázar, above: Diego Columbus' sixteenth-century Santo Domingo palace

I had my best early-Americas history lesson during my visit to Santo Domingo's Museum of the Royal Houses. The Governor's Palace and Hall of Justice in Colonial times, the museum today shows Spain's New World conquests through maps, artifacts, models, restored rooms. I was fascinated by many little things that I came across here—such as the passenger list of Columbus' maiden voyage to the Americas. Not everyone was a sailor: there were artists, mapmakers, naturalists. One man—Luis de Torres—was listed as a "converted Jew" and translator. Knowing Arabic, Torres had come along to translate, once Columbus' ships reached Asia and the Middle East. America was the surprise!

My museum guide, Altagracia Amelia Cabral—she had lived in Tuxedo Park, New York, for several years—spoke excellent English and was full of facts. Fact: three important things that Columbus introduced in the Americas on his second voyage: sugarcane, horses, and priests!

The Museum of Dominican Man—in a park of modern white public buildings in the new part of town—gives a look at pre-Columbian Caribbean life. Among the artifacts housed on the museum's third—and most interesting—floor: primitive and sophisticated Taino Indian weapons; ceramics; phallic ceremonial vessels.

Back in the old part of town, Santo Domingo's *mercado modelo*—covered market—pulsates with activity. Hovering around the steps of this Caribbean souk are black marketeers with fat stacks of bills in their hands, offering tourists 20 to 25 percent more than the official one-Dominican-peso-to-one-American-dollar rate of exchange. Inside the crowded market, stalls sell everything from meat, fruits, strong Dominican coffee, to straw baskets and mahogany rocking chairs that fold up for easy taking-home. *Note:* The *mercado* is not a hassle-free experience; if you're not adventurous, your best bet is to go there with a local person or to check out the newly opened U.S.A.-style shopping center, The Plaza Criolla, in the modern section of the city. The Plaza's indoor/outdoor restaurant features Dominican dishes: fish in coconut sauce, *casabe* (toasted round bread made from manioc flour), custardy desserts.

Dining's more elegant at Vesuvio I, a top restaurant down by the sea. Here, the great treat is choosing your antipasto from a four-foot-high Ferris wheel of delights.

More good Santo Domingo dine-spots: Lina's—run by a Spanish woman who once

Street view of Old Santo Domingo: palms, balconies, pastel Colonial architecture

was Trujillo's personal chef. . . . Bodegón in the old city—for excellent Spanish cuisine. . . . Chez François, also in the old city, recently opened in two whitewashed rooms with tile floors, unpainted hemp-and-wood country chairs, beige-and-brown tablecloths. The simple menu features fish dishes *à la française*. Extra special: Chez François' lobster pâté.

The disco of the moment in Santo Domingo is the Omni, in the new Sheraton Hotel. At Omni: a long-long-long bar with bucket seats, big dance floor that lights up, a six-screen slide show of Dominican landscapes, mountains, sea scenes, sunsets. Next door, in the Jaragua Hotel, are a casino and two discos, Waldo's I and II. The upstairs Waldo's has high ceilings and video monitors that project the dancing on overhead screens. At the downstairs Waldo's: two dance floors—one *very* private and surrounded by tall plants. For live Latin sounds, the Hotel Santo Domingo's low-lit Las Palmas piano bar—another De la Renta fantasy—is best; it often features local combos. At all Santo Domingo nightspots and discos, the music often turns Latin—and couples do the flashy/formal dance that originated in The Dominican Republic: the *merengue*.

Santo Domingo has nightlife, superb hotels and restaurants, an ideal climate, a fascinating history. What the city doesn't have is beaches; luckily, the rest of the country does. In fact, one of the Caribbean's most unspoiled and beautiful *(Continued on page 190)*

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DOMINICAN REPUBLIC

(Continued from page 189)

stretches of white sand and palm trees lies on the island's north coast—an intriguing three-hour drive from Santo Domingo through the Republic's hilly, fertile interior.

Puerto Plata is a name to remember. Right now, this sleepy city of forty-five thousand is the center of the Dominican government's multimillion-dollar effort to develop the country's beachy north coast. Just open: the new international airport eleven miles outside Puerto Plata; tile-roofed, tropically landscaped, it's been described as one of the most attractive small airports in the world. Despite its size, Puerto Plata International will soon be able to handle 747s. Direct flights from Miami are scheduled for months to come.

Already, Puerto Plata is a popular cruise-ship stop. The town has a charming Colonial plaza with Cathedral, white-columned bandstand, horsedrawn carriages, orange sellers. All of this is backed by the tall green peaks of the Isabel de Torres Mountains. A modern funicular takes tourists 2565 feet up into the mountains for a spectacular view of the sea and surrounding farmlands and cane fields.

Patio of Hostal Nicolás de Ovando: Santo Domingo Colonial house-turned-hotel

Right now, the best hoteling in the Puerto Plata area is at the oceanside (Atlantic) Montemar Hotel. Air-conditioned, Austrian-run, the Montemar has a pool, horseback riding. Not deluxe and very inexpensive.

Opening soon near Puerto Plata: the first phase of the Playa Dorada resort. This complex of white villas—and eventually a hotel—already has a brand-new Robert Trent Jones-designed golf course. About an hour's drive east of Playa Dorada, the north-coast resort to keep a special eye on is the super-luxury enclave of apartments and hotels planned to edge the virgin beaches of Playa Grande. Also under construction at Playa Grande—opening in 1981—another crack Robert Trent Jones golf course.

On the extreme east end of the Dominican Republic, one more island spot to watch is Punta Cana, where a six-hundred-member Club Mediterranee Village is set to open in December. At the new Club Med: fresh-water pool, windsurfing, sailing, reef diving.

On the south shore of the island, The Dominican Republic's most developed beach resort area can be found two hours east of Santo Domingo, near the sugar-mill town of La Romana. Here, the grandest place is still Casa de Campo—Gulf + Western's seven-thousand-acre super-resort of villas, golf courses (seventy-two holes), tennis villages, polo fields, stables, beaches. The news at Casa de Campo is the nearby Altos de Chavon, an authentic replica of a fifteenth-century Spanish village now under construction on resort property high above the jungly Chavon River. Planned as a center for artists as well as tourists, this postcard-perfect village has ateliers, exhibition centers, restaurants, and a hotel; some are open now.

Another "perfect" Dominican spot is the *real* fishing village of Bayahibe, just east of Casa de Campo. Here, goats, chickens, and children wander the streets—and boats are parked haphazardly on the sand. A fisherman and his wife sell fresh-grilled snapper at a makeshift stand. A casual café sells beer and soft drinks. Not far off, the white beach is gloriously deserted. It's all . . . perfect. ▽

Bayahibe beach, above: glorious seclusion on the Dominican south coast

Destination Dominican Republic

For early risers, American Airlines' daily 7:00 A.M. nonstop flight from New York's JFK Airport has you in Santo Domingo well before noon, provides a bonus day of Caribbean pleasures. Dominicana Airlines, the DR's national carrier, also flies nonstop to Santo Domingo from JFK, at 1:00 P.M. every day, arriving at 5:50. Dominicana's other nonstop out of JFK operates at 9:00 A.M. four days a week, lands in Santo Domingo at 1:30 P.M. Flying out of Miami, Dominicana has a daily 2:30 P.M. nonstop that arrives in the DR at 5:30.

Easiest way to visit the DR is on a packaged tour. The Gulf + Western Company—owners/managers of the Hotel Santo Domingo as well as the Casa de Campo beach-tennis-golf-riding-polo resort at La Romana—offers packages from three to eight days. Good news: low off-season rates apply through December 15.

Travel bargain of the year: a seven-night DR tour from A.O.T. Tours. This trip includes accommodations at the Santo Domingo Sheraton, round-trip air fare from New York, taxes, tips, airport transfers . . . plus lots of other goodies—all for $359 per person sharing a double room. Through December 13. Information: contact your travel agent; also, see page 196.

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The essential California trip

An East Coaster opens her eyes to L.A. The vision: totally seductive

BY KATHLEEN MADDEN

Six college courses in American history, and I still think the Western Movement of America was Desi and Lucy, in a 'fifties convertible, heading toward L.A.

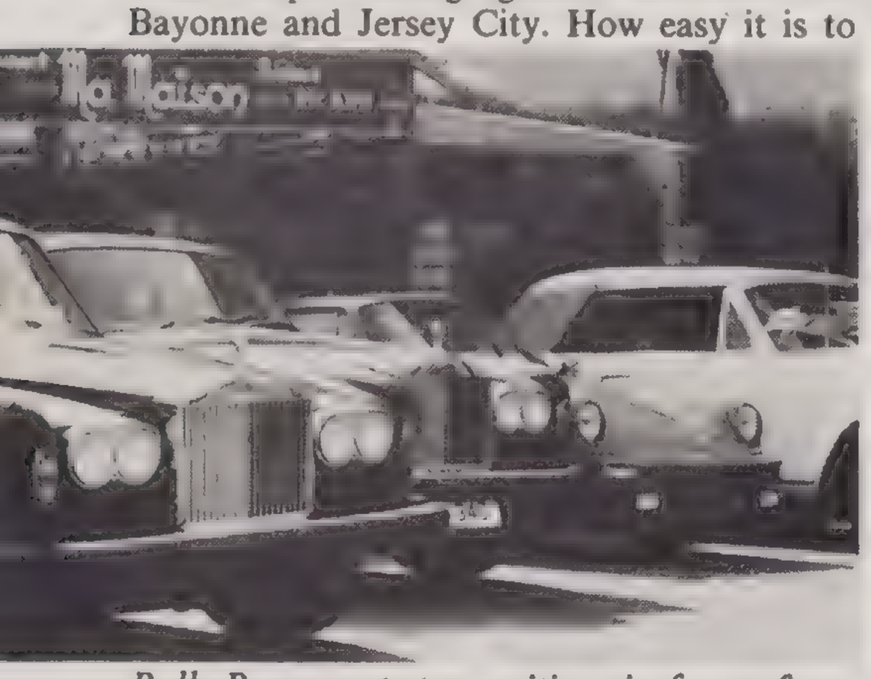
Talk about the L.A. landscape, and I assume it's one filled with light and painted by David Hockney.

Mention the word "vacation" to me, and I'm pulling out my passport.

How can one live her entire life in this country and never have seen Los Angeles?

* * *

The Coast. Flying to the Coast. How seductive that sounds to an Easterner whose own Coast keeps running against roadblocks like Bayonne and Jersey City. How easy it is to step on a Pan Am 747, whistle through dinner, watch a movie, and then shake hands with a palm tree while it's still, Los Angeles time, mid-evening. At the L.A. airport, I'm met by palms, splashes of rain, and the warm smells of a garden that must be miraculously sprouting somewhere under a fuselage. A young woman passes with a poster that claims, "Nuclear plants are a lot better built than Jane Fonda." My taxi driver can somehow watch both the freeway traffic and *Exorcist II,* which is playing on his front-seat TV screen. When we come to the designer-name lawns of Beverly Hills, as the cab passes by the iron gates and elegant white lights of the Beverly Wilshire Hotel, the sounds from the TV set are blood-curdling screams and some others I'd rather not put a name to.



Rolls-Royces get star positions in front of see-and-be-seen restaurant Ma Maison

Welcome to L.A., another movie said.

This is going to be some motion picture.

* * *

At the news shop in the Beverly Wilshire, two papers get a featured spot at the cash register: *Variety* and *The Hollywood Reporter.* In my room, the bath is marble, the vanity marble, the mirror lit by marquee lights. Towels are thick, white, and monogrammed; my balcony looks down onto a great blue pool and a flotilla of yellow deck chairs. In the morning, you can throw open the doors, take in the air, listen to the fountain that plays into the pool, and read *The L.A. Times* that arrives with breakfast. Walk through Tiffany & Co., which is right there in the building, then watch one of the great shows on earth: the red-jacketed parking attendants at the Beverly Wilshire, popping the cars in—the Bentleys, Rolls-Royces, Mercedes convertibles, hustling through the nonstop hotel comings-and-goings, parking $80,000 automobiles with the most casual car-hop slouch—left-front car door open, left leg hanging out.

Cars here are a passion, an identity, a way of life, and some of the most beautiful chunks of metal I've ever laid eyes on. Beverly Hills is one of the great luxury-car markets of the world, and the cars of Beverly Hills could be the best tourist attraction west of the Rockies. In Beverly Hills, I drive my first Bentley: all dark green lacquer and camel leather, it's $400 cheaper than a Rolls and an unabashed beauty. In Beverly Hills, as a sometimes-driver, I'm also charmed by the little town lot that gives valet service: thirty cents, and someone else parks the thing for you. No wonder the world shops Rodeo Drive.

Rodeo Drive: These two-and-a-half blocks of Beverly Hills shops reportedly gross as much money as a half-mile stretch of Fifth Avenue. On Rodeo Drive, there's Giorgio's, clothing shop with bar and autographed pictures, the supposed model for the boutique in Judith Krantz's *Scruples;* an Elizabeth Arden red door tall enough for a giraffe or a Texan; outposts of Van Cleef & Arpels, Hèrmes, and Gucci. . . . At Bijan, what distracts you is the megawatt crystal chandelier, closed cases of men's shirts and suits, and the notation on the door that warns "By Appointment." . . . Williams Sonoma's door states, "No smoking, no skating," a plea that's easy to understand in a shop filled with great cooking pieces, gourmet ingredients, French porcelain. . . . Behind small Lina Lee's blue canopy is an open, elegant shop centered around a huge, cushy settee; there are Fendi furs in residence here and Krizia dresses.

Where there once stood a restaurant owned by a Lana Turner husband (you hit on L.A. points of reference pretty quickly), there's now a building site-in-progress; what's set to blossom, in spring '81, is Rodeo Drive's newest and most ambitious project: a $30 million shopping complex, Rodeo Collection, that will house some thirty-five top shops—such names as Chanel, Nina Ricci, Louis Vuitton, Yves Saint Laurent Homme, and Givenchy. Architects' plans show a courtyarded square of individual townhouses built of peach-colored marble, used brick, glass, and bronze fittings, with terraces, gardens, changing greenery. A glass-enclosed penthouse restaurant will look out on Rodeo. The cobblestoned garage level will sport a flower market and kiosk with that-day world newspapers; upstairs, you'll find, among other goodies, food shops, special made-to-order services, an international business club with tickertape machine. The plan: for things special . . . and top-quality. An advisory group of ten women, local doers, is making sure.

Other Beverly Hills distractions? Finding a marvelous Calder mobile, center floor, in the new Neiman-Marcus. . . . Running into the breakfast bunch at Nate 'n Al's deli—a bagels, blintzes, West Side Manhattan outpost in the midst of well-pressed B.H. . . . . Looking at ads for local real estate: $1.7 million for a two-bedroom number, a $900,000 house "with great potential." I find one Beverly Hills house for only $700,000. The multiple-listings ad shows only the garage face. . . .

Distractions: L'Ermitage Hotel, a converted condominium, where the only rooms are suites . . . and you can get entrance to them only by punching out a private number on a doorside digital keyboard. . . . The packed, flower-filled Bistro Garden, where the chief diversion is eyeing neighboring tables and, with no effort, knowing exactly what so-and-so said to anyone else. My first night in L.A., I make a minor foray from Beverly Hills to an opening at Margo Leavin's West Hollywood great-house-of-an-art-gallery. There are lots of jeans here, food talk, tans, white wine, and Sissy Spacek.

Sightseeing in L.A. has its own rhythm.

* * *

L.A. means great advertising. Auction house Sotheby Parke Bernet, out here, promotes itself with a giant billboard. A car license plate reads "IM RICH." TV ads are glorious. My favorite: the one that starts, "Hi. I'm Zsa Zsa Gabor's plumber."

* * *

L.A. is visual, not scenic; L.A. is bright, charming, three-dimensional graffiti. Drive east from Beverly Hills to West Hollywood and everything around you gets sharper, faster, funnier. This has got to be the world's happiest pseudo-something. Every bit of architecture has a built-in giggle to it: the Spanish/Tudor bungalows, the blob of a "blue whale" outline of the giant Pacific Design Center. Chateau Marmont, where certain star-types stay, sits over the Strip as though it were perched above the Loire Valley.

News in West Hollywood: Flipper's, a roller boogie club that's open to the public but where about a thousand members have each kicked in $250 for the privilege of unlimited skating. Open until four on Saturday and Sunday mornings; Flipper's neon sign lights the nights at La Cienega and Santa Monica Boulevards. . . . Morton's, the newest, hottest restaurant of total devotion, is housed in a billboard-topped nondescript pink building on Melrose Avenue. Inside, you find great space, *(Continued on page 196)*

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*We're sorry, but **VOGUE to GO** cannot answer any personal questions or requests.*

SOUTHERN CALIFORNIA

(Continued from page 195)

palm trees, pink cloths, low enough lighting for stars to go unnoticed while eating the best simply cooked fresh Pacific swordfish. . . . Up and down and around Melrose Avenue, you get an upbeat kind of feeling, find a growing collection of fun/fanciful shops—with names like The Bodhi Tree, Hardware, Trashy Lingerie. . . . This is a decorators, antiques-shop, art-gallery neighborhood: a good place for looking, a great place for finding—among other things, modern lithographs, at Gemini G.E.L. (Graphics Editions Ltd.). Here, a print workshop where such artists as Jasper Johns, Robert Rauschenberg, Roy Lichtenstein come to make lithographs in numbered limited-edition series, in the upstairs gallery huge rotating boards give a solid survey course of the major names in modern United States art.

For a survey course in How to Be Seen in the Right Surroundings, Ma Maison, directly across Melrose, is a great, charming classroom. Daily, owner Patrick Terrail—whose philosophy is "It's not so much who you know as who sent you"—mixes the talents of his young chef, Wolfgang Puck, the audacity of an unlisted restaurant phone number, a semi-tacky canvas-and-plastic-enclosed garden room, and the splashiest customer list in town into a clubby, attractive, improbable eating event. Rolls-Royces, at Ma Maison, are lined up in front of the restaurant. Lesser cars get stationed in back.

* * *

The appeal of L.A.? It's partly its meld of separate small/big towns, its many life styles: The boat-and-condo life in Marina Del Rey, where people buy boats just on the chance of inheriting some precious, wait-listed dock space . . . the magical old movie houses and college-town feel of Westwood, home of U.C.L.A. Found in Westwood: a sleek fifteen-story hotel with a cozy, special-care feeling—the Westwood Marquis. Its flower-filled lobby and varied suites are standouts; they're newly run by Jacques Camus, former manager of New York's Regency Hotel. . . . In Bel Air, a community hardly known for its bargains, there *is* a great buy: It's the weekend package at the recently redone, pretty-roomed Bel Air Sands Hotel. For $100, a couple is staked to two nights' lodging, Sunday brunch, tennis and pool privileges . . . plus free limousine service, if they decide to shoot their wad and shop Beverly Hills.

* * *

Southern California: Here, in the 'forties, is where shopping centers first began . . . and here, in '81, is where the world's largest will open—Del Amo Fashion Center, in Torrance. Del Amo, already a megamall, is expanding to some 350 stores, spread out over sixty-four acres. Best estimates: it will take a person thirty minutes to walk—at a good clip—from one end of the enlarged Del Amo to another. That's *without* shopping. . . . More shopping centers: They must, after Disneyland, be the biggest layouts in Orange County. At Costa Mesa's South Coast Plaza—about an hour from downtown L.A.—the polished terra-cotta floors are, on a Saturday morning, pounded by masses of Southern *(Continued on page 198)*

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SOUTHERN CALIFORNIA

(Continued from page 196)

Californians . . . and by me, with camera. The two balconied floors here are open to light—from overhead skylights; there are offerings of plants, indoor waterfall, splashy sports cars—parked center mall—for us big kids to ogle. For kids of any age, a carousel's going . . . and more than little tykes climb up onto F.A.O. Schwarz's caboose-ended window to look at the model trains inside. It's adult carnival, here, and the shopping's endless: everything from department stores—Joseph Magnin, Sears, May Co., Saks Fifth Avenue, Bullock's, I. Magnin—to elegant specialty shops—Mark Cross, Bally, Krön Chocolatier, Jaeger.

A quick drive and you're at Newport Center's Fashion Island, part Central Park, part serious shopping complex with open-air mall spaced with mini-gardens, tree groves, massive sculpture, grass. Huge wind chimes play in the breeze outside Robinson's . . . the Saint Laurent Rive Gauche boutique at Neiman-Marcus has a pure, art-gallery feel to it . . . a mime's working to applause in the mall's sun-filled square.

Sun: The entire Pacific-edging Newport Beach area is defined by it—also by ardent golfers, a major building boom, boats. Everything says "outdoors," here: the handball, racquetball places; the endless green golf courses; the surfers at Huntington Beach; even the sun lamp that's installed in my room at the Newporter Inn. On Lido Isle, houses are squeezed, expensively, between garage and dock space; what may be the best-known house in the area—John Wayne's, in Newport Beach—is, I see in a magazine, currently listed for $4 million plus.

Near Laguna Beach, there's ocean-side horseback riding; get up early enough in the morning near Del Mar racetrack and you can see the beautiful beasts as they exercise in the salty Pacific surf.

* * *

Exercise—it surrounds you in Southern California: the Brentwood joggers, running beneath the coral trees of San Vicente Boulevard . . . the muscle-beach men, working the machines on the Venice sand . . . the skaters, sun-searchers, swimmers. The essential California trip? It's got some kind of a workout to it, a spa visit, maybe. For me, it means a trip to La Costa, the ultimate spa.

In downtown Los Angeles: mirror-glass towers of Bonaventure Hotel

La Costa—a ninety-minute drive south from Los Angeles or an easy limousine hop from San Diego's airport (I opted for a no-hassle Pan Am/National flight from L.A. and the limo)—is super-spa, hotel, resort, country club, getaway spot; it pulls in the famous, the star-struck, the sports fan, and the just plain pooped—L.A. people who can come down and revive on just a weekend. Minutes from the coast, La Costa stretches out over some five thousand acres: there are twenty-one miles of riding trails, twenty-seven holes of golf (where, each year, the PGA Tournament of Champions is played), four pools, twenty-five immaculate green tennis courts—site, this month, for the Carl Reiner Celebrity Tennis Tournament. Facilities are enormous and top-flight.

La Costa's an escape place . . . and, for a woman alone, a surprisingly comfortable place: there's a lot to do and no transportation worries; my room has a small, private, hedge-enclosed patio, an outrageously relaxing bed, heat lamp, stacks of soaps, shower cap, sewing kit, AM-FM clock radio. The TV switch is reachable from bed. In the La Costa clubhouse, you find five separate restaurants, can opt for anything from diet meals to violins and champagne to steak-house fries.

It's the spa, though, that pulls you in: choose serious workouts or just plain pampering—most spa-goers mix both. One could spend an hour here—or a life here, taking exercise and makeup classes; getting sauna-ed, whirlpooled, waxed, oiled, masked, massaged.

Spa-memories? Of *(Continued on page 203)*

A Perfume named 1000

So rare...
and available to so few...
each flacon is registered.

JEAN PATOU

PARIS

Fragrance goes to the movies

Discover the power of fragrance as entertainment at the following Vogue stores in May. Visit their Fragrance Counters to find many of the fragrances listed below plus a special gift-with-purchase designed by Vogue—a tortoise framed mirror in its own satin pouch from Celebrity. Quantities are limited so plan your fragrance purchases early.

BALLIET'S Oklahoma, OK
BERGDORF GOODMAN New York, NY
DAYTON'S Minneapolis, MN
FAMOUS-BARR St. Louis, MO
FILENE'S Boston, MA
B. FORMAN CO. Rochester, NY
FREDERICK & NELSON Seattle, WA
FROST BROS. San Antonio, TX
GOLDWATER'S Albuquerque, NM
HALLE'S Cleveland, OH
HUDSON'S Novi, MI
JORDAN MARSH-FLORIDA Miami, FL
LIBERTY HOUSE OF HAWAII Honolulu, HI
MAAS BROTHERS Tampa, FL
I. MAGNIN San Francisco, CA
MAY D & F Denver, CO
MILLER'S Johnson City, TN
NAN DUSKIN Philadelphia, PA
RICH'S Atlanta, GA
ROBINSON'S Los Angeles, CA
SHILLITO'S Cincinnati, OH
CHAS. A. STEVENS Chicago, IL
SWANSON'S ON THE PLAZA Kansas City, MO
WOODWARD/LOTHROP Washington,DC
ZCMI Salt Lake City, UT

ARAMIS
ARPÈGE by Lanvin
CALANDRE by Paco Rabanne
CHAMADE by Guerlain
CHANEL
CHANTILLY by Houbigant
CHARLIE by Revlon
CHIMERE by Prince Matchabelli
CHLOÉ by Parfums Lagerfeld
ENJOLI by Charles of the Ritz Group
FIRST DE VAN CLEEF & ARPELS by Aromax
FLORA DANICA by Swank
GEMINESSE by Max Factor
GUCCI POUR HOMME by Gucci Parfums
INFINI by Caron Parfums
L'AIR DU TEMPS by Parfums Nina Ricci
LAMBORGHINI by Parfums Lamborghini
L'ENVOI by Horchow Collection
MAJA by Myrurgia
MISS DIOR by Christian Dior
NORELL II by Norell Perfumes
1000 by Jean Patou
OPIUM by Yves Saint Laurent
RED Geoffrey Beene
ROYAL SECRET by Germaine Monteil
SORTILEGE by Continental Fragrances
TATIANA by Diane Von Furstenberg
TOUJOURS MOI by Max Factor
WHITE LINEN by Estée Lauder
Y by Yves Saint Laurent

Let soft, luxurious steam bathe in new beauty.

The Unique Gillette Steam Facial.

Gillette really treats a woman right. With a warm, wonderful way to clean and soften your face and skin gently and beautifully at home, with steam.

Simply fill the Steam Facial reservoir with tap water. Then luxuriate in a soothing mist of steam that softens all over so your skin thrives. Looks healthier, prettier.

The Gillette Steam Facial comes with an exclusive, soft facial cleansing brush attachment. Plus a separate sponge attachment for massaging-in moisturizing lotions and creams.

Best of all, you'll get all the Gillette quality you've come to count on.

Gillette really treats a woman right. Count on it.

© The Gillette Company 1980

Gillette® really treats a woman right.

Why Hartmann doesn't treat casual luggage casually.

Casual luggage is not a casual investment. It has lots of serious jobs to do and the Hartmann Casuals do them all. Beautifully.

A few cases in point:

The Hartmann Over. Not only does the Over hold up to 25 men's or 40 women's clothing articles and accessories, it fits in the compartments over the seats in most jets. So when your trip's over, you're out. Fast. Choose from two styles: one with three spacious pockets—each capable of holding our suitframe/hanger (included). Or if you prefer, the other has one deep, deep compartment that opens so you can pack it just like a dresser drawer.

The Hartmann Hanger. You could live for two weeks on what the Hanger can hold. It features nine (count 'em, nine) individual pockets. Most have bellows so they expand when full but lie flat as a board when empty. The Hanger has hanging space for four suits or eight dresses. There's also an optional shoulder-strap that makes the Hanger even easier to carry.

Hartmann's Nouveau Hobo. The only soft-sided luggage with the Featherflex frame and square corners for easy packability. Beautiful as well as functional, Nouveau Hobo comes in a choice of nylon fisherman's packcloth, industrial belting leather or luxurious Ultrasuede.® With Nouveau Hobo, you can bum around in style.

The leathers, fabrics, colors and textures of our casual luggage are matched to the rest of our line. So you can have Hartmann casual luggage to go with your Hartmann Luggage.

Whether framed or casual, when Hartmann says we don't cut corners on luggage, we're very serious.

hartmann
We don't cut corners.

Du Pont TEFLON
soil & stain repeller

For more information, write Dept V-8

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SOUTHERN CALIFORNIA

(Continued from page 198)

blue-toga-ed women, talking weight, around a coffee urn . . . sybaritic whirlpool rooms . . . the fresh smell of an almond-mask facial . . . a darkened, hushed, firelit room where you're wrapped, neck to foot, by weighted, warmed, herbal-soaked sheets. Memories of feeling tired, totally relaxed, totally good about yourself.

* * *

California memories? Of a Venice skater/musician—backpacked, headphoned, oblivious to everything but his electric guitar and skates. . . . Lunch at Michael's, in Santa Monica: a place that's utterly beautiful, totally modern. The food's adventurous, the art's real, the clientele are the likes of Daniel Melnick, Pauline Trigere, Karl Lagerfeld—who discovered Michael's when he was last in town. . . . The classic newspaper item about the truck and the Rolls-Royce: They disappeared, totally, one rainy day, in an underpass of a flooded L.A. freeway.

* * *

Looking for the past and future L.A.? It's there . . . and it's alive and well and happening downtown. Downtown: where Brooks Brothers sits a few blocks from the skin-flick houses . . . where artists, their incomes outpaced by Venice's rising rents, are moving back, filling expansive loft space . . . where the honest, stuffed-stall look of the Grand Central Market makes the attractions of touristy Farmer's Market distinctly pall.

Downtown is outrageously architectural: The California Gracious style of City Hall, the gingerbread ironwork in the Bradbury Building, the ticky-tacky Technicolor cutouts of Chinatown, the glossy curving glass drums of the new Bonaventure Hotel. Downtown is a small striped MiniBus: ride the downtown area for 20 cents . . . the junk-stall fun of Olvera Street . . . the spiffy white gallery space at the Arco Center for Visual Art. It's night at the Music Center before a performance: floodlit pools, twinkling L.A. lights, the sound of street musicians playing Dixieland.

Downtown is the Biltmore Hotel: built on a grand scale in 1923, it was, for a long time, the largest hotel west of the Mississippi—with fifteen hundred rooms. Today, after a massive, $30 million reconstruction, the Biltmore holds about one thousand guest rooms: what's been kept is the best of the old—wonderful white ceiling and wall moldings, fireplace mantels, huge white-tiled baths, walk-in closets. What's been added are masses of green plants and trees, artist Jim Dine's modern wall freizes, rugs, and ceramic lamps, Mies van der Rohe furniture . . . and room comforts that skip anywhere from swivel color TVs to Neutrogena soaps. Downstairs, the wood paneling, marble walkways, and glorious gilded ceilings are intact . . . along with memories of tea-dance times and Hollywood legends and Academy Awards—which were conceived at a luncheon here fifty years ago. "Oscar" was first drawn on a napkin at the Biltmore.

Today, it's future lawyers, bankers who get wooed and won at Bernard's, the Biltmore's luxe French restaurant. Today, conversation, all across downtown, is very much in future tense: next year's city*(Continued on page 205)*

Now you can put a Hartmann in your pocket.

People travel the world with Hartmann luggage. Now you can enjoy a Hartmann without even traveling.

Because now there are Pocket Hartmanns.

And the same exquisite workmanship, detailing, and leather that have made Hartmann famous for fine leather luggage are making Hartmann world famous for fine leather wallets and many other personal pocket leathers.

The Pocket Hartmanns are made of the most luxurious leathers. Belting leather. Butter-soft calf. Crushable calf. Ultra-fine polished calf. And Firenze calf.

They are finely crafted by the most precious instrument in the world, the human hand.

And they are all made wafer thin because Hartmann believes wallets should be felt only when they're not in your pocket.

The Pocket Hartmanns. They may be little, but they make a big impression.

The Pocket Hartmanns

Du Pont TEFLON® soil & stain repeller

Hartmann pocket leathers available in belting leather, luxurious Ultrasuede,® butter-soft calf, crushable calf, ultra-fine polished calf, and Firenze calf. Hartmann also makes a complete line of fine luggage and men's and women's attaches. For brochure, write: Hartmann; Dept.V-6 Lebanon, Tennessee 37087

One of these people just surrendered.
But which one?

Chamade is a French word that means "the heart wildly beating in surrender."

It is also a subtly persuasive perfume by Guerlain.

SOUTHERN CALIFORNIA

(Continued from page 203)

bicentennial, the Buckminster Fuller geodesic dome that's being planted in Pershing Square, a proposed modern art museum to be built downtown, possibly a subway system—to run along Wilshire Boulevard. What's coming: the People Mover—a futuristic elevated tram system . . . and, of course, the 1984 Summer Olympics.

The exact site of the Olympics hasn't yet been determined; but, since this is L.A., there's talk of spreading it to any number of communities. Of spreading it—along the Coast. ▽

* * *

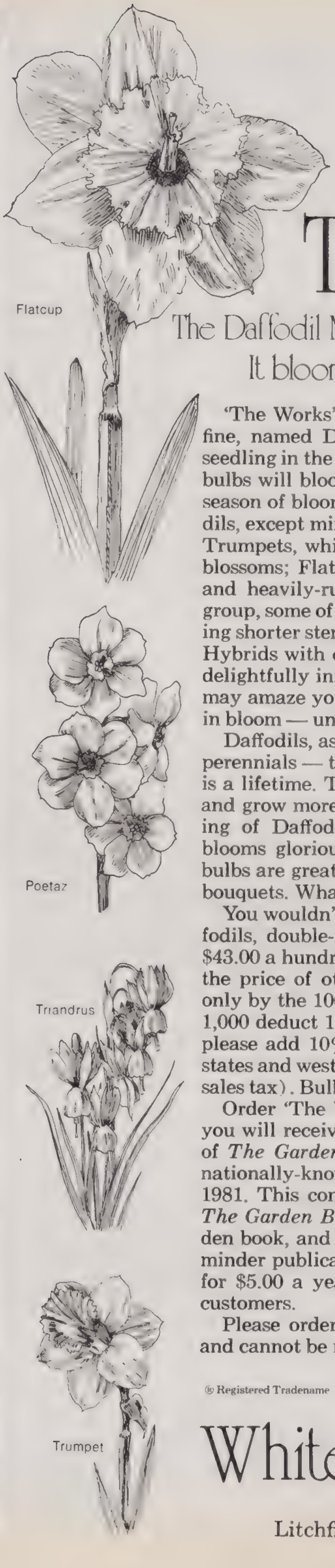
I flew Pan Am to Los Angeles—an easy thing to do, particularly since this year's Pan Am/National merger: the newly combined airline, worldwide, now services eighty-one cities—everywhere from Dakar to Detroit, San Diego to St. Pete. What I tested was Clipper Class service: Pan Am/National's designation for upgraded benefits on full-economy fares. The advantages? They're obvious . . . and many: quicker check-in at the separate Clipper Class counter . . . access to Pan Am/National's Kennedy Airport First-Class lounge . . . seating on the 747 directly behind First Class (and that means less noise, fewer fellow passengers, a speedier exit once the plane's on the ground). Complimentary drinks and headsets didn't make much of a difference to me—but my seat position sure did: with a not-totally-full plane, empty seats are funneled into Clipper Class. Thus, three seats—to pull up the dividing arms on, to sprawl across, to put up my feet. And that's as sure a luxury as the new reclining Sleeperette seats found in Pan Am/National's First Class.—K.M.

Travel News: From Pan Am

The world—on a monthly "commuter" ticket: The news is Passport 30, a single card that lets you, for a set price, wing anywhere in the world on Pan Am's system, as many times as you want in a thirty-day time span. Options are: pick a worldwide Passport 30 or one for the U.S.; go First or Clipper Class. (Thirty days unlimited mileage, Clipper Class, is $888 for domestic travel, $2222 worldwide).

If you're abroad, work a bargain: To promote U.S. travel, Pan Am offers a $299 economy-fare ticket, purchasable overseas, that gives unlimited travel on the Pan Am/National system in the U.S. And it's not just for foreign citizens: anyone who's flying, round-trip from abroad, can make use of this add-on fare for unlimited flights once they're in the U.S.

Take a plane, take a boat: Air/Sea cruises are what's new; they're packages, ranging from three to forty-five days, that combine Pan Am air travel with any number of cruise possibilities offered by twenty-one different cruise lines: great sea people such as Cunard, Holland America—even the Mississippi *Delta Queen*. Package prices include air fare, transfers, cruise, and, in many cases, offer flight stopover privileges on the way home. Cruise the South Pacific, Caribbean, Alaska, wherever: prices vary, somewhat, according to air-travel plans; prices include, always, a vastly reduced air fare.



The Works®

The Daffodil Mixture That Is Really a Mixture. It blooms for weeks and lasts a lifetime.

'The Works' is unique because it is made up of *only* fine, named Daffodil varieties of recent origin, not a seedling in the lot. Each of these top-grade, double-nosed bulbs will bloom the first year. 'The Works' has a long season of bloom because it contains all classes of Daffodils, except miniatures, and is carefully balanced among Trumpets, which have yellow, golden, bi-color, or pink blossoms; Flatcups in great variety, with flaring petals and heavily-ruffled flat cups; members of the Poetaz group, some of them doubles; Cyclamineus Hybrids having shorter stems holding smaller flowers; and Triandrus Hybrids with clusters of bloom on each stalk. This is a delightfully informal way to naturalize Daffodils and it may amaze you to see so many kinds you've never seen in bloom — unless you've been to Holland in the spring.

Daffodils, as you may know, are *nearly indestructible* perennials — they seem to last as long as Peonies, which is a lifetime. They bloom sensationally the first spring, and grow more beautiful each year thereafter. A planting of Daffodils naturalized here 45 years ago still blooms gloriously, but is now more extensive, for the bulbs are great self-propagators. Pick blooms for indoor bouquets. What more could one ask?

You wouldn't expect a mixture of named-variety Daffodils, double-nosed or top-grade, to sell for less than $43.00 a hundred, and it doesn't. But $43.00 is *less* than the price of other good mixtures. 'The Works' is sold only by the 100 (for 500 to one address deduct 5%; for 1,000 deduct 10%). For prepaid handling and delivery please add 10% east of the Mississippi; 15% for Gulf states and west of The River (Connecticut residents add sales tax). Bulbs will be shipped in time for fall planting.

Order 'The Works' from this advertisement. With it you will receive, without charge, the 1980 Fall Edition of *The Garden Book* and a year's subscription to our nationally-known Gardening Publications Service in 1981. This consists of the Spring and Fall editions of *The Garden Book*, our catalogue which is *really* a garden book, and three editions of NOTES, a valuable reminder publication. The Service is sold by subscription for $5.00 a year, but is sent without charge to active customers.

Please order now. 'The Works' sells out every year and cannot be re-shipped from Holland. — A. Pettingill

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VOGUE'S

View

MAY '80

From the couture: new directions in fashion...the looks to keep your eye on

Edited by June Weir

UNGARO'S SURPRISING DIFFERENCE!

The couture always sends "messages"—signals of fashion changes to come. Starting with Ungaro, this season's most appealing signals . . . the differences worth watching

There should always be a surprise or something offbeat in the way a woman dresses—that's the seduction." And that's the thinking of an Ungaro. In his latest couture collection, you see the surprise in a totally unexpected way of dressing. The first thing he made for the collection—"The glen plaid jacket, with the print crêpe de Chine skirt, and black lace blouse *(below)*. This became in a way the symbol of the collection." What was symbolized in this one look: a sense of contrast, the unexpected combination of tailoring—tailoring at its softest in a coat or a jacket—with something ultra-feminine underneath. It's a contrast both of fabric—another Ungaro constant—and of a certain simplicity with a certain level of sophistication. Also part of the difference: his prints—highly individual, stylized, part of the design. And his use of black-and-white with an undeniable sharpness that again contrasts with soft shapes and fabrics. *("View" continued on page 209)*

Ungaro evening! The contrast—the surprise—of his soft checked wool coat over a sensational bare black lace dress

In black-and-white: the unexpected combination of a "tailored" jacket over a silk print chemise

A softened approach to suit dressing: black-piped white jacket over a beautiful silk print blouse, soft black skirt

Symbol of the collection: the glen-plaid wool jacket, black lace blouse, and skirt with giant carnations on crêpe de Chine

JEAN-PIERRE LEDOS

Did you say a 10, boys?
Keep counting.

Diamonds.
And suddenly you feel irresistible. De Beers

FRANCES HENAGHAN

SAKS FIFTH AVENUE

Polyester crêpe de Chine. Assorted colors.
Sizes 4-16. About $80.

FRANCES HENAGHAN

Also available at:

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Cahn's of Fresno . . . . . Fresno, CA
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Marshall Field's . . . . . Chicago, IL
Village Set . . . . . Skokie, IL
Terry Bloskey's For Women . . Hutchinson, KS
Flotena's Boutique . . . . . Lafayette, LA
D. H. Holmes . . . . . New Orleans, LA
Lazarus Inc. . . . . Cumberland, MD
The Classic I . . . . . Grand Rapids, MI
Country Casuals . . . . . Petoskey, MI
Quality Shop. . . . . Virginia, MN
Belk . . . . . Charlotte, NC
Coplon's. . . . . Charlotte, NC
The Carriage House . . . . . Charlotte, NC
Lucy Lou Fashions. . . . . Newton, NC
Tyler House . . . . . Raleigh, NC
Daniels . . . . . Rocky Mountain, NC
Yvette's Place . . . . . Cherry Hill, NJ
The Wardrobe . . . . . Plainfield, NJ
MacHughs Inc. . . . . Ridgewood, NJ
Frances Rose . . . . . Upper Montclair, NJ
Ardens . . . . . Albuquerque, NM
Loretta Boutique . . . . . East Hill, NY
Arlene Levitan . . . . . Hicksville, NY
Bergdorf Goodman . . . . . New York, NY
Off Broadway . . . . . New York, NY
Esther Stevens . . . . . Northport, NY
Clothes Quarters . . . . . Pound Ridge, NY
Boutique Bongo . . . . . Scarsdale, NY
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Lota Kelly . . . . . Euclid, OH
Inez O'Brien . . . . . Findley, OH
Balliet's . . . . . Oklahoma City, OK
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Millers. . . . . Charleroi, PA
Mary Frances . . . . . Johnstown, PA
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Masengills . . . . . Jackson City, TN
Helen of Memphis . . . . . Memphis, TN
Goldsmiths. . . . . Memphis, TN
Sanger-Harris . . . . . Dallas, TX
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VOGUE'S

View

Continued

SUIT-DRESSING OPTION:

DRESSES AND SHORTER JACKETS

Dresses are playing a bigger and more important role for spring. Coupled with short jackets they introduce a new proportion, especially with skirts ending around the knee. Here are some of the best dresses with short jackets shown in the Paris couture collections for spring.

Both Hubert de Givenchy, *left*, and Yves Saint Laurent, *above*, showed short jackets over dresses. Waists were always marked.

Last year, the suit was the big success.

Now, watch for: the entrance

of the dress with a short jacket

Working women find suits a wonderful basic for their career wardrobes. Now, the jacket over the dress adds a new "suited" option. Givenchy, *right*, likes a short contrasting jacket, while Saint Laurent, *far right*, prefers a matching jacket over the dress. (Both are best-sellers with private customers.)

("View" continued page 210)

AMANDA SPOSITO

Germaine Monteil gives you reinforcements for your skin in its fight to stay soft and smooth. Super-Moist Beauty Emulsion is our very luxurious daytime moisturizer. It protects against dryness... and comes in natural or in special tints to improve complexion tone.

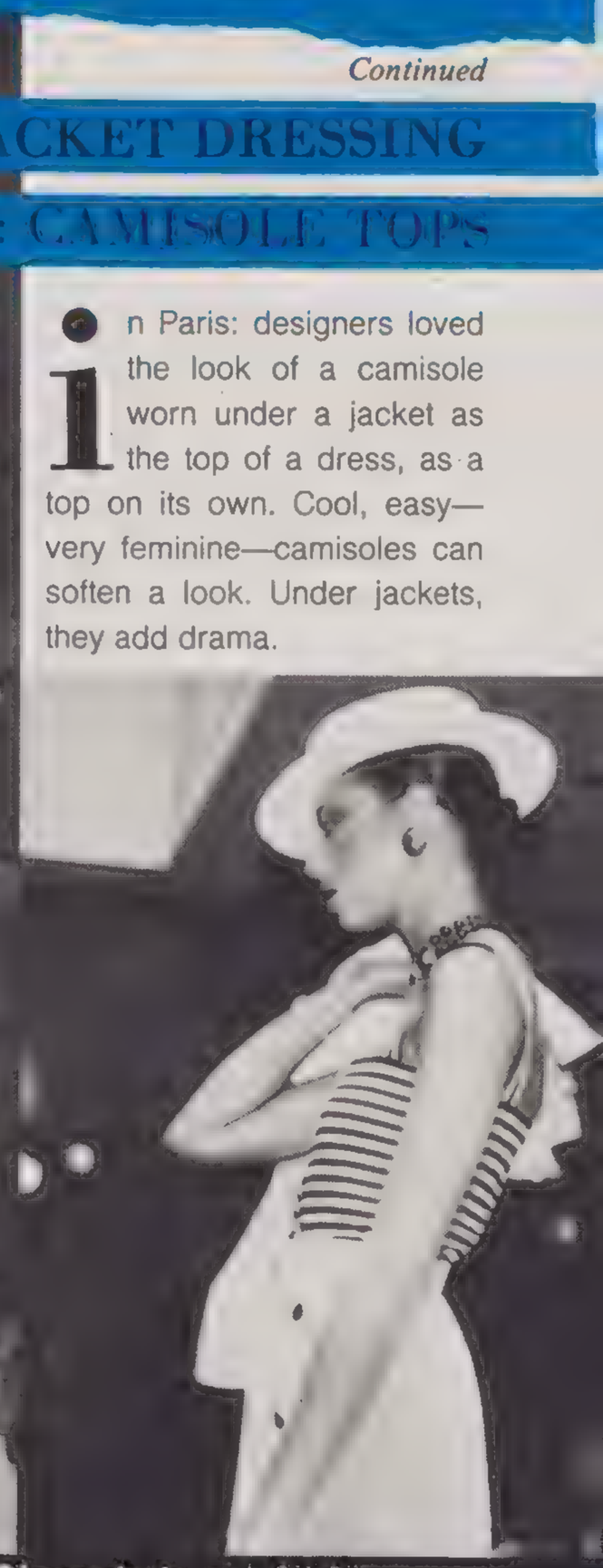
VOGUE'S

View

Continued

UNDER-JACKET DRESSING FOR SUMMER: CAMISOLE TOPS

In Paris: designers loved the look of a camisole worn under a jacket as the top of a dress, as a top on its own. Cool, easy—very feminine—camisoles can soften a look. Under jackets, they add drama.



Two versions of Givenchy's camisole for day, easy evening: the black-and-white striped dress, with matching jacket, *above left*; and the thin ribbon-striped camisole with double straps, worn with an all-white suit, *above*.

Camisoles under jackets: pretty and practical—the camisole's cool, the jacket keeps you warm in air-conditioned places

Saint Laurent did beautiful, shimmering camisoles for evening. *Far left*: black- and sheer-striped camisole worn with a black skirt, white jacket. *Near left*: two-tone sequin camisole with stripes of varying widths—striking with a plain black skirt, gold jewelry.

("View" continued page 213)

AMANDA SPOSITO

Nothing else feels like real gold.

Ask for it by name. Karat Gold Jewelry.

For fine jewelry see your professional jeweler.

RETAIL JEWELERS OF AMERICA, INC.

Marlboro Lights

The spirit of Marlboro
in a low tar cigarette.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

av. per cigarette, FTC Report Dec.'79

VOGUE'S

View

Continued

SOFT, PRETTY DETAILS THAT CHANGE A LOOK

The newest trend: women want to look feminine and they adore ruffles, new shoulder bags

One of the big winners this season at little parties, antique shows, and art galleries is the ruffled neckline. It looks great on blouses, softly frames the face. Top favorite: white collars with black dresses or suits.

Four different women, seen at four different parties, each looking great in a white ruffled collar on black: Marina Schiano, *above*; Tina Chow, *left*; Nina Griscom, *below left*; and Sister Parish, *below right*.

ANDREA ALBERT

Women love shoulder bags. "View" spotted a new short-strap shoulder bag at parties. It looks important—especially in a small shape.

JADE ALBERT

Handbags worn over shoulders are easy, functional, and carefree. At recent parties, women were wearing short-strapped handbags as shoulder bags, e.g., the gold-chained silk bag, *far left*, and the black alligator bag, *near left*, worn by Kit Liberman.

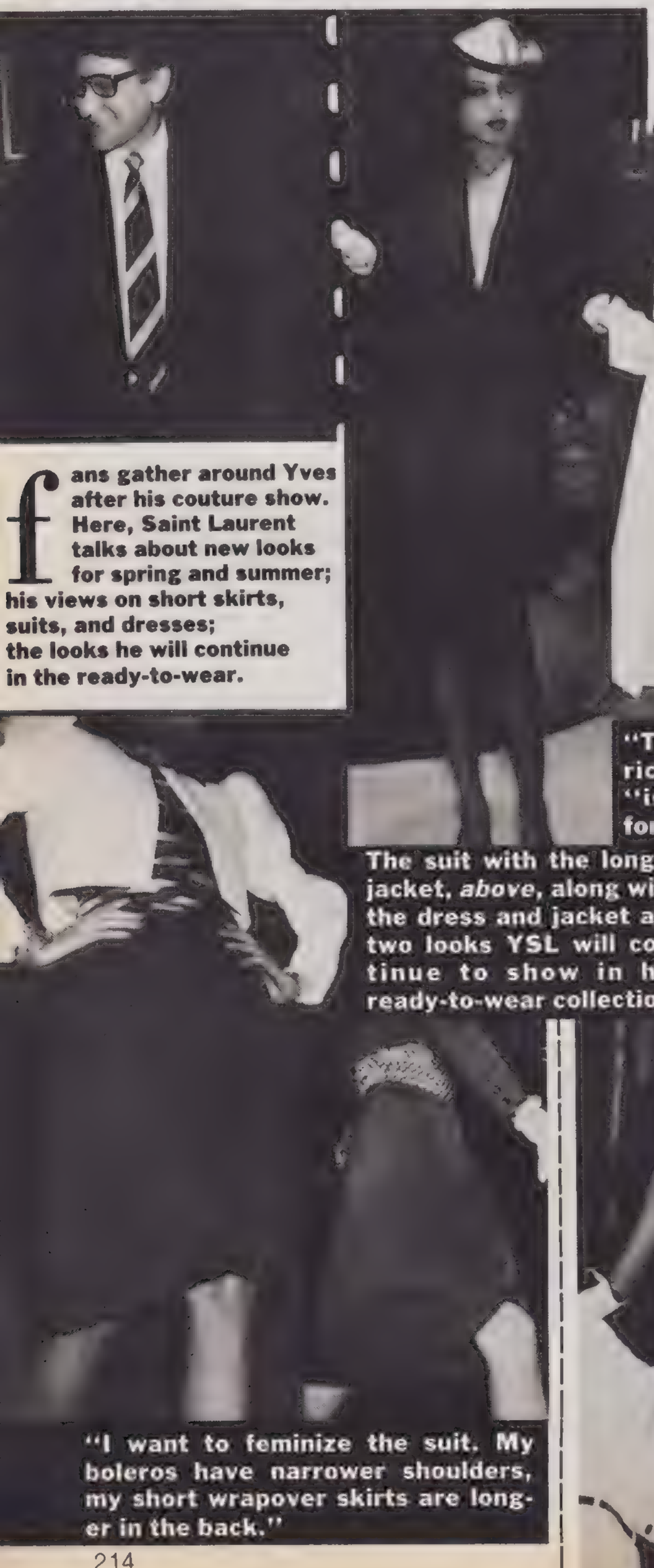
("View" continued on page 214)

Think of our special Bio-Miracle Lotion as a daily fine-tuning for your skin. It takes you one step further than moisturizer and nightcare alone. Germaine Monteil's light conditioning lotion fortifies the skin . . . helps it to look more radiant and translucent . . . and to feel younger and firmer. It's quite nice.

Continued

SAINT LAURENT TALKS ABOUT SHAPES, FABRICS HE BELIEVES IN: THE CHEMISE, DARK PRINTS

Newest look: soft, fluid dresses with asymmetric skirts—showing the front of the knee, covering it in back



Fans gather around Yves after his couture show. Here, Saint Laurent talks about new looks for spring and summer; his views on short skirts, suits, and dresses; the looks he will continue in the ready-to-wear.

"The newest fabric," says Yves, "is supple satin for evening."

The suit with the longer jacket, *above*, along with the dress and jacket are two looks YSL will continue to show in his ready-to-wear collection.

"I want to feminize the suit. My boleros have narrower shoulders, my short wrapover skirts are longer in the back."

"I feel women want to reacquire a certain kind of femininity. I believe very strongly in the short chemise dress. My favorites are the black-and-white daisy print, *below*, and the black on white polka dot with contrasting bows, *right*. For me, small dark prints are like solids, but gayer. I use a lot of prints because they are feminine. Soft afternoon dresses, with short skirts dipping longer in back, are an important point in my spring and summer collection."

Three big points in my couture collection are the soft afternoon dress, the shorter suit, and the dress with a jacket, *middle left*. I think women want to show their legs again, and the way I do my skirts—with a shorter-in-front look—gives a new rhythm. I like to show the knee but keep the skirt longer in back to hide the part of the knee that is not pretty."

("View" continued page 218)

AMANDA SPORTO

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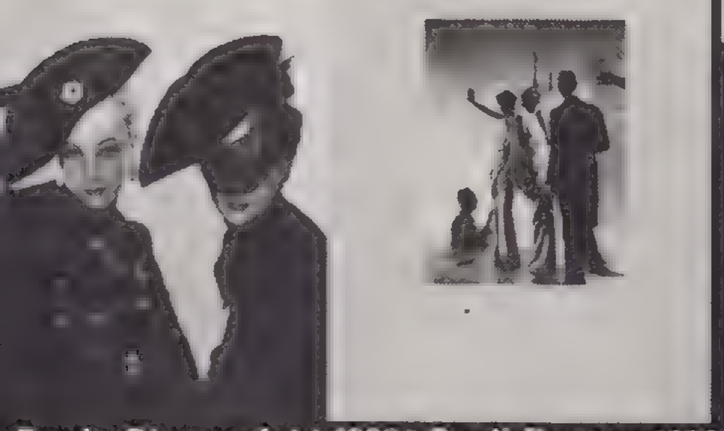
Baron de Meyer c. 1920

Edward Steichen 1928



Erwin Blumenfeld 1938 Cecil Beaton 1938

Irving Penn 1951

Irving Penn 1949

Henry Clarke 1965 Leombruno-Bodi 1960

Richard Avedon 1977

1919–1979

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and many others.

Introduction by Alexander Liberman

VOGUE'S

View

(Continued)

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Fresh approach to skirt lengths...stores —designing clothes for us...summer news: sweaters, swimsuits, designer changes

What's coming? Legs: Clothes are showing more of them, again; and fall forecasts keep telling us that skirts are getting shorter. Shorter, not mini-short: skirt lengths often just cover the knee.

But to a lot of us, that's a change . . . and we need a changed eye to accept it; suddenly, there seems to be a lot of exposed leg, there—especially if the leg is pale. How to get around it?

Smart designers know: They're previewing fall clothes with dark stockings or textured tights. Darkness gives legs a long look and opaqueness adds density; they make the hemline move less abrupt . . . . Seen in the stocking market: Not just darks but lots of textures and oatmeal weaves for fall.

Pinstripes and ribbing stand out: their job—to keep our eyes skimming up and down. . . . What does this mean to a shopper? Well, you may run into stores in jeans or jogging suit, but, more and more, if you show up in a dressing room without the right equipment—the necessary shoes, underclothes, stockings—you'll never know how you look in that stack of new clothes.

Designer tags: It seems impossible, but we keep seeing more of them. Look at the jeans market: every day, there's a new "name" across someone's pocket. And it's not just people-names that keep multiplying. Cars are hot: after Porsche sunglasses, there's now Lamborghini perfumes and BMW watches. The BMW's are being sold in new boutiques in car showrooms. . . . If you want to wear what you're drinking: there's news of a "Pepsi Generation" sportswear line, plans for an Anheuser-Busch batch of catalog items.

Who's manufacturing women's clothes now, giving us more choices, filling some price gaps? Stores: department stores, store chains, specialty shops. Increasingly, you find that your favorite retailers have gone beyond producing just housewares and gift items: today, they're creating their own fashion, offering exclusive pieces, producing store lines of clothes made from their own designs and chosen fabrics. Take Ann Taylor, for example: Under the name Ann Taylor Studio, not only does the store produce four yearly collections but constantly adds to those collections—may finally double or triple their size with extra pieces—as the season develops and the store sees what trends—and customer demands—are. Saks Fifth Avenue, under the store's own label, has been making, lately, everything from down coats to T-shirts from France to Italian silk dresses. The trend, for any number of major department stores, is to make and market more of their own private label items. Why? Why, in these days of designer-name dressing? Exclusivity, mainly—the chance to give a customer something unique, something special. Talk to various merchandisers, though, and you soon hear them sounding like their customers: They want quality and decent delivery dates; they worry about high prices.

Will they call it the *American Gigolo* look? Not since *Annie Hall* has there been so much clothes conversation about a movie; this time, though, what people—non-fashion people—are talking about is a *man's* wardrobing: Richard Gere's Armani pants and jackets, major stars of *American Gigolo*. . . . What sold last winter? Really warm things: down coats, heavy knit sweaters. What that means for next fall, it seems, is more down, more knitting, lots of warm, cozy shirts—in wool challis, Viyella, vicuña, chenille, lots of eyes on room thermostats. There's talk, abroad, of down coats replacing jeans as the next great American classics.

News from Paris: Mme Grès, classic French couturier, one of the few holdouts in the French spread to designer ready-to-wear, is now producing her first *prêt-à-porter* collection: coats, capes, suits, dresses—no pants, made in small ateliers, with couture-like finish. For spring/summer, Mme Grès first did a trial-balloon collection—only for Japan. The Japanese liked it; so, come fall, Europe and the U.S. will find Mme Grès clothes off-the-peg, too. . . . For Bill Blass fans, there's a new line, Blass III: All dresses, made for a wider buying public, selling for $200-$400. . . . Summer-focus? On sweaters, the tops of the year, done for summer in substantial cotton knits, linen or silk knits. Sweaters are the newest other-option to T-shirts or blouses; they give a little more— more design, more texture, more "polish," richer color— as Calvin Klein did them, his first-choice for summer tops; as Geoffrey Beene made them, pure knockouts for Beene Bag.

"Suddenly, there's a lot of exposed leg there"

If you're starting to face up to summer, you'll soon be facing swimsuits: They're coming . . . and they're great-looking, this year. The most common cuts? Maillots—definitely designed—with scooped necks, V-necks, high necks, one-shoulder necklines; bandeau tops—seen on maillots, on bikinis; high, Brazilian-cut legs. The best colorings are totally seductive ones: clear brights—put together in two- or three-color combinations such as purple/turquoise/red or purple/lemon/turquoise . . . or rich-looking darks—deep dusty purples, grey metallics, rich blues. Other option: This season's inevitable black-and-whites—done in bold stripes, checkerboards, or geometric prints. What gives charm? The swimsuit "extras": shirring, hand-painting (it can survive in the water), or matching cover-ups—self-skirts, pareos—that slide easily over your suit.

—KATHLEEN MADDEN

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FRIDAY, AUGUST 8

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WHAT YOU REALLY WANT IN SUMMER: EASY CLOTHES THAT WORK HARD . . . AND A FEW THINGS JUST FOR DELIGHT!

Summer is a season of quick changes and varied pleasures. More than at any other time of the year, certain possibilities exist: for weekends and weeks away, for moving from a city to a country to a beach life, for simply having extra hours to yourself at the end of longer days. And, with all of these increased possibilities, the demand for clothes that can "cover" all the bases.

Also part of summer: the way fashion divides into two categories. The first, the basics—the clothes you need and need in multiple every summer. And, on the other side, not-so-basic summer clothes that provide the season's extra elements of delight. The good news this year—this issue—in the number of options available for every kind of summer, in every category. All of them softer, prettier, with a heightened sense of design. . . .

● **Starting with the basics.** Summer wouldn't be summer without them—cotton pants, cotton tops, bathing suits, shorts. We're talking about the bread-and-butter staples; the clothes you wear and enjoy summer after summer. And if you're looking for those basics this summer—as fill-ins or as replacements—there are new options to know about. **If you're looking, for example, for good basic cotton pants: there are perfect pants in cotton twill or painter's cloth,** with a little more ease in the fit and a lot more charm in the coloring.

● And there are new options in the tops that go with them . . . and go beyond simple T-shirt dressing. Now, **wonderful cotton knit sweaters in the most inviting colors. Or, scoop-neck tank tops,** sometimes hand-knitted, always with a new cut-in-on-the-shoulder bareness. **The newest option**—and a look that isn't confined to casual summer dressing—**the polo shirt**. It's a top that exists in unexpected colorings, metallic stripes, even with the surprise of a crocheted collar.

● There's a more "active" series of options that takes off from warm-up clothes, from well-broken-in jeans—clothes you'd if you were in the country, at the shore, just hacking-around anywhere. **The news—the difference—this summer in cotton pants, elasticized at the waist like boxers' trunks, and in terrific colors with white side-piping.** And the same idea repeated in short shorts, in the easiest pull-on skirt. The point about all of these clothes: they're basics, but they're more interesting, more engaging basics. **It isn't just another go-round with white shirts and white pants.**

● An alternative to pants—for real hot-weather dressing in real hot-weather places—**the prettiest new sundresses**. Bare-top, bare-arm dresses in stripes, in madras, in brilliant colors . . . and soft cotton knit polo-shirt and T-shirt dresses. What they all share—a very cool, uncomplicated style: all you add is a flat, bare sandal and a bright-color earring (two of the season's best accessories) and you're ready to go. **Or, for the same kind of informal hot-weather life, a totally different kind of pants dressing: soft, loose-fitting pants to mid-calf**—a sophisticated variation on culottes. Often, pulled-together with matching longer and easier jackets, and underneath, a strapless sweater or camisole.

● **If your summer includes a Monday-to-Friday working and/or city life—you have a different set of needs . . . and a different set of basics.** If you like to be "dressed" for day in pants and a jacket, there's the option to do it in a way that's much softer, much more feminine. In silk crêpe de Chine pants and a one-button crêpe de Chine jacket that's a lot prettier than pants and a blazer. Especially when you see versions in tiny unmatching silk prints or silk stripes in deepened "city" colors.

● And on a hot day in town, on a Friday that starts a weekend out-of-town, **easier pants dressing that turns on a charming T-shirt or blouse.** In either case, it's a top you wear with matching pants for the best of both worlds—ease and coolness, and the pulling-together dressing.

● Another option for a "working" day—another way you see softness this summer—**in a variety of breezy little silk dresses** . . . striped or printed, with shorter skirts, barer arms. Dresses that are not only easy to wear, but easy to buy: not the least part of their charm, the very affordable prices.

● **Where summer "non-basics" start to come into the picture—for a different, nonworking side of summer**. . . summer life that centers around the house, the beach, a club. For those moments, you want clothes you can relax in; clothes that bridge an "in-between" category of dressing—indoor/outdoor, morning/evening. This year you'll find those clothes with a combination of color, fabric, and design that gives tremendous appeal and style. **Cool tops and new-shape pants**—full at the waist, tapering to the ankle—in brilliant-color moiré . . . body suits or one of the season's more-designed maillots with a matching skirt for extra cover, extra "dressing . . ." silky harem pants, with bare lacy camisoles.

● **But the real delights of the season: in a series of unique pieces, collectors' items.** None of them are musts or basics, but they all answer a very basic need by providing you with something more seductive, more ornamental in the way of dressing. Without making any big fashion statements, they make you feel more attractive, make that much of a difference in the way you look.

● **Delights at their best—where they're needed most—for easygoing summer evenings.** Big evenings in summer, in any season, are never a problem. What's always trickier: getting to what works when you don't have to go "all out" at night, but you want a definite change from day. This summer's way to achieve that difference: with sensational, "one-of-a-kind" tops. With wonderful hand-painted silk crêpe de Chine T-shirts—small and bare—that go easily over everything. Or a over white pants . . . bare legs. It's something you'd wear wherever you are at night—city apartment to country house.

● **From the world of sweater dressing, the most surprising, most tempting, summer tops.** Everything from a strapless bouclé sweater to hand-knit jeweled sweaters in mouthwatering colors—to see them is to want them! **And you wear these tops the way you would any accessory**—moving them around with the pieces you already own. Or moving them over another of the season's best collectibles: new pull-on, elasticized-waist pants that you'll see in every fabric—silk to cotton to thinnest gabardine. If you're smart, you'll collect more than one pair—for evenings all year.

● **Adding to summer's pleasures: the new options in makeup.** With a change in light at this time of year, a change to makeup colors that are softer, more sensual, more sophisticated. Colors that glow against the base of a well-cared-for (well-protected!), slightly golden summer skin. **New pinks and corals that give you a wonderful—instant—lift.** In fact, right now, no matter how far you are from summer, if you buy one new pink lipstick, it will give you—guaranteed—a headstart on the whole season. And it will give you a good idea of what the season is about—"small" things that make a big difference.

● In the end, what all of the options are about—the basics and "non-basics" of summer dressing—is choice: being able to find and pick the best of what you really need for summer. And this year, you can choose to go in several different directions. The best illustration: you can go out and find a sleek, streamlined racing maillot . . . along with a maillot in a glorious color that's ruffled or shirred . . . even a strapless hand-painted maillot threaded with gold! You can go for one, two, or all three—it's entirely up to you. In summer, you go with the feeling, and the way to do it with style is the story that starts on the next page . . .

ON THESE EIGHTEEN PAGES, A LOOK AT THE SEASON'S UNDENIABLE ATTRACTIONS: THE CLOTHES, THE WEATHER, AND A CERTAIN EASY, VERY IDYLLIC WAY OF LIFE...

SUMMER GOT THE FEELING.

A new quality of prettiness it's a look and a feeling that's everywhere—even in a maillot. A good example, left, Norma Kamali's shape-revealing, brilliant-orange tank—simple, minimal, for the most impact—for the most in-shape body. OMO Norma Kamali in Lycra, about $45. OMO-Norma Kamali, NYC. Body Shops, Jacksonville, FL: Marshall Field's; Joseph Magnin. Earrings, Elsa Peretti of Tiffany.

Beauty Note: With this kind of bareness, an after-sun moisture treatment is key. Ultima II's CHR Body Creme Concentrate, from the new CHR Body Line, is one that helps soften/smooth body skin, contains a collagen/protein ingredient to help skin retain resiliency. Opposite: Oscar de la Renta's hand-painted, just-over-the-knee silk caftan, an "accessory" that can set a whole series of looks in motion—whenever, wherever it's warm. With bias-cut silk trousers, about $630. Elizabeth Arden Salons; Montaldo's; Balliet's; Lou Lattimore; Giorgio, Beverly Hills. Accessories, fashion details, last pages.

SUMMER... GO WITH THE FEELING!

Francesco Scavullo

Summer . . . a different approach to beauty. Soft, deep, rich—words that apply to a certain kind of light in summer—just before sunset. And with a change in light—throughout summer—a change in makeup. Now, you want something softer and deeper, with more sensual coloring—you see it in the makeup Way Bandy has done on all these pages. Here, with soft neutral eye colors: shadow smudged all around the eye; with blusher in a high "crescent"; with soft bronzy color on the mouth. Alexandra de Markoff makeup: Pink Copper Frost eye shadow, Ambitious Rose cheek color, Innocent Mocha Ice lipstick. The hair—by Harry King—with added volume, movement, sun streaks. Fashion details, see next to last pages of this issue.

SUMMER... GO WITH THE FEELING!

Gutsy prints perform on St. Barts. And the kind of colors that gives summer its unmistakable appeal. Right, in a [illegible] vest from [illegible] strawberry-pink angora (about $304) over a strapless knitted maillot in deep pink wool [illegible] Dress from Ma Nelson. Left, [illegible] orange cummerbund and soft, fuller pants in orange, (about $95). Sal[illegible] Fifth Avenue, New York. [illegible]

If you're looking for a special top this summer: Paavia's hand-knit angora sweater, left, flashed with "diamonds"—a find in any season! And the same is true of Julio's easy-fitting silk pants. Sweater, for D & B International, about $245. The Farmer's Daughter, NYC; Pompian, Chicago; Apropos, Santa Ana, CA; Jona, Studio City, CA; Jeanne-Marc Boutique, San Francisco. Pants, about $210. Julio Shop, NYC; Joan Yellen, Cleveland, OH; Margot, Mountain Brook, AL; Eleanor Keeshan, L.A.

Beauty Note: If you're looking for a new fragrance—and summer is a good time to change—Chimère by Prince Matchabelli. . . . Right: An unexpected bareness—Halston's new signature top, cut like a vest, but prettier, racier. And soft pants in matching white fibranne. Halston Originals. About $420. Halston Boutique, NYC. Jewelry: Elsa Peretti of Tiffany. Accessories, last pages.

SUMMER... GO WITH THE FEELING!

Francesco Scavullo

One of this summer's delights: finding a dress with the immediate appeal of Oscar de la Renta's hand-painted silk chemise, left. Everything about it—the tiny ruffled neckline, the bare cut-in-on-the-shoulder sleevelessness, the soft narrow-on-the-body line, the short ruffle of a hem—is charming, but in a low-key, unpretentious way—it's what you always want in summer. And, if you have the legs for it, all you need is a pair of wonderful sandals and you're dressed for [illegible] summer place. $590. To order at Saks Fifth Avenue; John Baldwin; Lillie Rubin-South & West; Maison Blanche; Claire Pearone; Sakowitz. Accessories, last pages.

SUMMER... GO WITH THE FEELING!

Francesco Scavullo

Summer . . . a different approach to makeup. At night the difference—the softness—of gold in a wonderful sheer, skin-lighting makeup—the kind of makeup that adds a special finish to everything from dressing, to bareness, especially. The secret: starting with skin that has a slight golden glow of its own . . . and then subtly intensifying it with gold. At the eyes. No shadow even to the mouth, you may want. Simply not here. But gold—there's nothing like it—it will become—it will become Now Naturally! The gold-tinted mascara, from Elizabeth Arden Gilded Hour by Automatic Chemistry Eyeshadow all around the eyes, on the lids, and brushed up into the brows; gleaming Sunstreaker Powder on the face; and Polished Gold Lip Polisher. Accessories, last pages.

Summer . . . a different approach to hair. Sometimes, the best—the prettiest—look for summer hair is also the simplest. A perfect example for day—a look with a definite, carefree charm—an updated ponytail: long hair, lifted off the neck, twisted into a tousled tail, wisped front and back. . . . Another point to keep in mind in summer: even the healthiest hair is at its most vulnerable—with sun, wind, and water taking their toll, making hair more susceptible to breakage, damage. To help cope: Hair Supplies, a new hair-care system from Clinique—a selection of shampoos, rinses, conditioners and structurizers to help restore—and keep—hair in peak condition. . . . Marta Salvadori top. Earrings, Elsa Peretti of Tiffany. Details, stores, last pages.

Francesco Scavullo

A dress with an unself-conscious charm, a certain relaxed attitude, left: Jack Mulqueen's short, sleeveless sundress in silk crêpe de Chine, striped in yellow, red, and blue ... with an ease that answers a lot of summer fashion needs. About $98. Saks Fifth Avenue; Bullock's. Accessories, see next to last pages.

SUMMER... GO WITH THE FEELING!

A different kind of prettiness for summer evenings—soft, pulled-together: the bareness of a sweater-knitted black bouclé tube top, the movement of a short, tiered skirt in black-and-white silk print. Donna Karan and Louis Dell'Olio for Anne Klein & Co. Rayon/nylon top, about $38. Skirt, about $180. Bloomingdale's; Maison Blanche; L. S. Ayres; Esther Wolf; Goldwaters; Robinson's, California. Accessories, both pages, see next to last pages.

SUMMER . . . GO WITH THE FEELING!

Summer . . . a different approach to hair and makeup.

A different, unexpected makeup for certain special summer evenings by Way Bandy. It starts with sheer, sun-rosied color . . . with eyes that are rimmed in black . . . with a paler, glossy mouth . . . brighter nail color . . . And—a touch of pure whimsy—the lip-penciled cheek star! A look that's set off—played up—by hair that's unaffected, uninhibited, teased a bit for volume . . . sensational! By Harry King. Elizabeth Arden makeup: Flirtatious Fuchsia lip color, Cafe Society Nail Color, Coral Spice Creative Coloring Stick for the star.

New shapes and shades to play with—as far removed from sharp tailoring—from "city clothes" as you can find . . . Left: From Joan Vass, the smallest hand-knit tank top, in white, with a full paneled skirt in blush-striped cotton shirting . . . softer, prettier than trousers and a shirt. Cotton/rayon top, about $74; cotton skirt, about $216. Saks Fifth Avenue; Saks-Jandel; The Twenty-Four Collection, Miami; Linda Dresner, Troy, MI; Neiman-Marcus. . . . Opposite left: When you want a bit more "cover," but don't want to be "dressed": Halston's navy cotton jersey T-shirt and matching sarong with a handkerchief hem. Halston Sportswear. T-shirt, about $38; skirt, about $80. Altman's; L.L. Berger; Harzfelds; Balliet's; Esther Wolf; and all Halston Boutiques. Earrings, Elsa Peretti of Tiffany; Rolex watch, Tiffany. . . .Right: More than a strapless maillot—a suit that's one step from bareness: an ombréd, hand-painted second skin, in a wash of pale, iridescent pinks, lilac, shot with gold threads . . . to glisten in the sun. Lanier Laney Swimwear in Antron/Lycra/metallic, about $80. Bergdorf Goodman; Jack Krawcheck's for Women, Charleston, SC; John Baldwin; Prima, Palm Beach. Accessories, next to last pages.

SUMMER... GO WITH THE FEELING!

Francesco Scavullo

SUMMER... GO WITH THE FEELING!

A white cotton knit floral-printed tank top, above, (the kind of bare, scooped little top you'll be seeing a lot of this season) and a matching, floral-printed skirt. By Léonard of Paris. About $350. Martha; Nora Zandré, New Canaan, CT; Nan Duskin; John Baldwin (top, to order); Frances Heffernan, Winnetka, IL. Frost Bros. . . .Opposite: Halston's spare, body-shaped maillot in vibrant red, with a flirty front ruffle . . . on its own, or, on the hottest nights, as a top with a soft-billowed skirt. Halston Limited Edition Swimwear, in Antron/Lycra, about $54. Bloomingdale's; Halston Boutique, Renaissance Center, Detroit; Bullock's, Century City. Earrings, Elsa Peretti of Tiffany. Rolex watch, Tiffany. Other accessories, next to last pages. . . .

Beauty Note: A tip from makeup expert Way Bandy—for a prettier, richer lip coloring, a blend of two different shades, unmatched to what you're wearing . . . here, Halston's Terracotta mixed with Mulberry.

Francesco Scavullo

A special report:

FALL FORE

Vogue interviews seventeen of the world's leading designers in New York, Paris, Milan, Rome, and London about their key looks. They talk about these fall signals: softer, rounded shoulders—whether on a fitted princess coat or a fuller loose coat ... just-over-the-knee lengths for everything (with some designers even talking shorter—to be worn with dark stockings or pants) ... overall: a less severe, softer, more feminine way of dressing

Drawings and Polaroids by Antonio, especially for Vogue

SAINT LAURENT'S *dashing princess coat in grey wool with black velvet*

KENZO—*close-up of his embroidery with leather on big-shouldered coats*

DIOR'S *dress shape—long torso with a flounced skirt in striped wool*

CAST

MARY McFADDEN'S *dramatic asymmetric fluted and ruffled sleeve on black velvet*

PERRY ELLIS' *romantic capelet sweater, big grey flannel pants, furry beret*

PERRY ELLIS' *capelet jacket, short plaid skirt with back fullness*

MARC BOHAN FOR DIOR—*British schoolboy look with Eton tie*

Antonio

FALL FORECAST:
FROM NEW YORK,
PARIS, MILAN, ROME,
AND LONDON

Jacket dressing: it can be a suit, or a jacket with pants, or a dress with a jacket. Look for many different jacket shapes, styles

FENDI'S *pouffed fur blouson–*
wide elasticized band

VALENTINO'S *shape–long, lean*
flounced–high skinny sleeves

ARMANI'S *modern mix–strong geometric*
jacket over pants and soft shirt

BOHAN FOR DIOR–*cardigan*
piped in contrasting color

Antonio

BLASS–evening glamour–ruffled short skirt, covered-up cashmere

UNGARO'S suit–mix of glen plaid jacket, printed skirt, lace blouse

DE LA RENTA–young look of short jacket with braid and full skirt

MUIR'S fitted princess in moire–big top, high collar

KENZO'S *big, bold blouson sweater—mid-thigh—over colorful tights*

CALVIN KLEIN *—the popular blouson in the softest leather*

CALVIN KLEIN'S *comfortable coat—the topper—deep armholes and belted*

Set your eye on: knee-lengths and dark stockings, unique mid-thigh tops worn with dark tights for runway drama, pants for versatility

MARY MCFADDEN'S "dressed down" dinner suit—broad shoulders, glitter blouse, slender skirt with hip details

LAGERFELD FOR CHLOE—shimmering satin coat with high collar

HALSTON'S asymmetric-cut short jacket with pants in red twill

SAINT LAURENT'S ruffled schoolgirl—in red/green tartan—free and full

GIVENCHY'S colorful blouson, printed skirt for versatile two-piece dressing

Antonio

FALL FORECAST:
FROM NEW YORK,
PARIS, MILAN, ROME,
AND LONDON

Coats are bigger and better, many have coordinated dresses... raincoats star for both day and evening... important: long torsos, moving hemlines

SIGNALS

CHLOE'S *raincoat by Karl Lagerfeld–big rounded shoulders, funnel collar, free-swinging full line*

KARL LAGERFELD of CHLOE *–feminine sweater suit with long jacket, low fullness*

GIORGIO ARMANI'S *handsome reversible raincoat over a tweed pants suit, striped silk shirt*

GEOFFREY BEENE'S pretty dress in baby-blue checked wool with long torso, pleated flounce, muffled neckline

GEOFFREY BEENE'S versatile smock coat in bold black and red checked mohair—also worn as a dress

KARL LAGERFELD of CHLOE's deep V-neckline worn with a high collared white blouse

PERRY ELLIS' free-spirited separates: roomy cape over tiny jacket, big wide pants

Natalia Makarova, the great Romantic ballerina at the absolute top of her form, an unforgettable Giselle. Hers is a story of beauty and refinement, the evolution of a style of dancing that is all elegance, but with a bemused sort of humor. Her moment in history is now—and this season she brings her understanding of the Russian tradition to bear on the staging of *La Bayadère*, the full-length nineteenth-century classic, at the American Ballet Theatre.

Oscar de la Renta's ruffled off-the-shoulder "peasant" blouse in silk chiffon and long flounce skirt in striped silk organza. Fashion details, stores, last pages.

Stan Malinowski

Magnificent Makarova

Magnificent Makoura

Stan Malinowski

Natalia Makarova, the ballerina, the woman—one and the same—in dressing that inspires a beautiful way of moving . . . left, in Oscar de la Renta's backless black silk organza dress. Right, in Halston's black satin organza wrap dress with an uneven hem. Angela Cummings of Tiffany's gold lily. On these pages: Makarova's hair—a new look she loved, a style devised just for her by John Sahag. Makeup, Sophie Levy of Pipino-Buccheri. Fashion details, stores, last pages.

PEOPLE ARE TALKING ABOUT...

EVENTS

On the grand scale: voice of the century ... movie that re-invents movies ... new book by the greatest living Russian poet, all on these six pages

PAVAROTTI

Everything about him is enormous: physique, voice, ebullience, charm, legend—even his handkerchief

In Italy, singing is a way of life, and Italian-born Luciano Pavarotti is the life of singing—not only in Italy, but all over the world—grand grand opera to the earthiest of lusty street songs. "Big P," as colleague-fan Joan Sutherland calls him, is the tenor of the century. In one TV appearance (a live opera broadcast or teaching a master class, a concert, funning with Johnny Carson), Pavarotti is heard and viewed by more people than Golden Age opera-god Enrico Caruso reached in his entire career. Forty-four years old, Pavarotti is an entire Golden Age in himself. Everything about Big P is—tremendous: public response (includes a reputed supernova five-figure fee per recital and mass swooning whenever he sings—an expected quarter of a million plus should throng Manhattan's Central Park when he sings The Duke in *Rigoletto* this June); his voice (nine clarion high C's in a single aria, and he can diminish to a cat's-purr whisper, a gossamer of sexy sound); his physique (a behemoth man of such huggable charm, allure, humor that he's done for the heavies what Yul Brynner did for the baldies); his ebullience, enthusiasm, love. (Says a Pavarotti chum, "Everything to him is love. He loves everything he does—singing, teaching, painting wall-size canvases worked on in the late, late night . . .tennis, cooking. And everything he does is to him love.") About Pavarotti's handkerchief. This male-huge linen square started as a security blanket. "I didn't know what to do with my hands when I began to sing concerts." Now it's talismanic to him, to audiences—a symbol: this noble opera singing star—actually an abstraction—is human, fallible. The handkerchief reveals the little boy within the bearded, Rabelaisian man. In an *Omnibus* segment, *The Grand Opera Meets the Grand Ole Opry,* Pavarotti exchanges with—surprise!—Loretta Lynn, the Nashville Queen: "I'm a coal miner's daughter." "I'm a baker's son." "I'm just a little country girl from Kentucky." "I'm just a country boy from Italy." "If I cannot bring an audience to its feet cheering," says Luciano Pavarotti, "it is not their fault—it is my own. . . . Whenever they stop applauding, I will stop singing."

Penn

MORE EVENTS

Alberto Moravia's *Time of Desecration,* his first novel in almost a decade and probably the most devastating anatomization of contemporary Italian society to appear in all of those terroristic years. A book like a physical act of perverse love in a monstrous hothouse bedroom. The form of this novel: a sustained, pellucid, sometimes very funny, tour-de-force interview. . . . An exhibit like a vast garden of blazing flowers, *Post-Impressionism: Cross-Currents in European and American Paintings, 1880–1906,* starting this month in Washington, DC's National Gallery of Art. The four titans: **Van Gogh, Gauguin, Seurat, Cézanne,** and a phalanx of Continental, British, American convives—a revelation. Clue to Post-Impressionism, from Paul Gauguin: "In painting one must search rather for suggestion than for description." . . . At last we get to view, this month, **Stanley Kubrick**'s *The Shining.* Any Kubrick film's a secret until he shows it. ("If you can talk brilliantly about a problem," says Kubrick, "it can create the consoling illusion that it has been mastered.") But we know that *The Shining* is intended to be the horror movie of horror movies: a huge, out-of-season hotel . . . a homicidal caretaker **(Jack Nicholson)** . . . his fraught wife **(Shelley Duval)** . . . their six-year-old son **(Danny Lloyd)** who has ESP—or "the shining."

The film "Our Hitler"—a confrontation of evil and art, seven hours of epic cinema

SYBERBERG

Director, writer, dreamer of this most immense film, this marathon of images, sounds—it's opera, theater, slide show, side show, radio, tableau, and, ultimately, morality play—a film-maker of conscience

"OUR HITLER," A MASTERPIECE FROM GERMANY

BY SUSAN SONTAG

Movies have never been worse. The most important body of work in film of the last two decades, that of Godard, seems to have run into a wall. Hollywood films are cynical and boring and pretentious and inept. So-called art movies are boring and pretentious and inept. One counts on the work of isolated artists outside the system like Bruce Conner and Chris Marker. There are occasionally wonderful films coming from less well-known feature directors who work within the conventional production system, like Ariane Mnouchkine's *Molière* and the Taviani brothers' *Padre Padrone* and Michel Delville's *Dossier 51*. And something of Godard's brilliance and energy continues in the always interesting, often superb, exasperatingly uneven Fassbinder . . . of course. Even a stopped clock is right twice a day.

Cinema is at such a low point, so utterly demoralized as an art, that the appearance of a masterpiece does not really make one *(Continued on page 325)*

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WHAT CAN WE DO WITH HITLER?

BY HANS-JÜRGEN SYBERBERG

We know about the glory and misery of irrationalism; but, without it, Germany is nothing and dangerous, sick, without an identity, explosive, and a wretched shadow of its possibilities. Hitler is to be fought not with Auschwitz statistics and the sociology of his economy but with Richard Wagner and Mozart.

What can we do with a historical subject like Hitler? That was the question from the very outset. First of all, Hitler is not conceivable without us. Hence, the film is about us, and we must know that first before selecting from the wealth of material: if one looks and hates, still one has to recognize its human features. And then, how can we justly picture ourselves and this guilt without harming ourselves through lies, self-deception, openly and humanly? This identity of a man with a nation's will and character that swept everything in the middle of Europe down and away: how can this be presented with the existing methods of cinema?

How can all the insights of sociology and psychology and politics be summed up, mounted as a film, very sensual, with no reconstruction of history but with all the technical devices that this century puts at our disposal? This century of cinema, of radio, and of projection—how to depict what even historians and politicians have so far managed to do only sketchily, how to clarify, and attempt to win the hearts of audiences—for, I feel, Hitler and all the idealism of his misled followers can be conquered only with the heart.

Our aim is the irony of diabolical enlightenment: to discover horror in the banal, to confront the hugeness of evil through that ever-lurking triviality and drive it *ad absurdum*; our aim is the sad knowledge that, for victims and perpetrators, as for the spectators of history, this crisis of human existence has an attractive demonic quality. To present this evil with all its pains struck me as yielding more in a dialogue, for example, between Himmler and his masseur or astrologer, than in a conversation between Himmler and the commandant of Auschwitz. Triviality, harnessed to the historical blood reality, still has the chance of relieving the unspeakable shock through humor. But, of course, the risk of rendering the beauty of evil is one that only art justifies.

In Part Three of the film, I show Himmler in conversation with his astrologer, against the background of military noises, during a bombing attack on Berlin. In point of fact, his quarters must have been far away from the theaters of war. But the aim here is not reality but rather the montage of the figure of horror himself and the evocation of his deeds: they *(Continued on page 325)*

Excerpt from Hans-Jürgen Syberberg's introduction to *Hitler: A Film from Germany*.

A TOTAL WORK OF ART

BY BARBARA ROSE

Attempting nothing less than to incarnate the totality of the German genius, filmmaker Hans-Jürgen Syberberg has in fact realized the fundamental goal of German esthetics: the creation of the *Gesamtkunstwerk*, or total work of art. This baroque conception marrying sight, sound, action, and space in a flamboyant theatrical spectacle of extreme emotional intensity had reached its highest form, until now, in the Wagnerian opera. Syberberg's brilliance was to recognize that the full realization of the *Gesamtkunstwerk*, the aspiration of generations of German artists, could truly take place only on film.

In *Our Hitler*, the central analogy is between the dictatorship of the Führer, who would have swallowed the world through annexation, and the totalitarian potential of cinema, which has the capacity to subsume all the other arts. Time and again, Syberberg returns to the theme of Hitler as artist and to the Futurist idea of war as the ultimate art of the masses. The inference is that those who did not resist Hitler are not capable of resisting the creeping totalitarianism of media mind control either.

To see Syberberg's *Our Hitler* is to see a résumé of that deeply pessimistic strain of performance-oriented psychologizing art which has dominated postwar Germany. This art has been particularly visible in the encyclopedic international *Documenta* art exhibitions held every four or five years in Kassel. Echoes of ***(Continued on page 315)***

Penn

EVENTS

A word-shattering new book...a poetic voice for the 1980s

BRODSKY

America's greatest Russian poet speaks—about love, language, politics, nature, the human condition

Joseph Brodsky is, by virtually any standard, the greatest Russian poet writing today. His poetry is as large, as passionate as the Russian culture that nurtured him, as politically charged as the Soviet culture that condemned him, finally, for "social parasitism" in 1964.

Exiled from the Soviet Union in 1972, Brodsky eventually came to the United States where—fortunately for American poets and readers of poetry—he lives and works today, teaching both at the University of Michigan and at Columbia University in New York. Brodsky sees himself as an emigré ("exile suggests an image of drama"), his poetic themes shaped by his native and adopted lands.

Brodsky's new book "A Part of Speech," which Farrar, Straus and Giroux publishes this month, is a landmark volume—an anatomy of two cultures by a poet who is capable of understanding, and dissecting, both.

STROPHES

By Joseph Brodsky

I

Like a glass whose imprint
leaves a circular crown
on the tablecloth of the ocean
which can't be shouted down,
the sun has gone to another
hemisphere where none
but the fish in the water
are ever left alone.

II

In the evening here it's
warm. The silence is
completed literally, dearest,
by a parrot's speechlessness.
Into the shrubs of celandine
the moon pours its milk:
far away, in outline,
a body's inviolable silk.

III

Dearest, what's the point of
arguing over the past
which, in its own turn, is over.
The needle's forever lost
in the human haystack,
not to be found in there.
Feels like hitting a shadow
or—moving your queen on a square.

IV

All that we've got together,
what we've called our own,
time, regarding as extras,
like the tide on pebble and stone,
grinds down, now with nurture,
now with a chisel's haste,
to end with a Cycladean sculpture,
with its featureless face.

V

Ah, the smaller the surface,
the more modest the hope
of faithfulness and unselfish
love for this speck or drop.
It may be that a body's loss,
in general, from view
is the vengeance on farsightedness,
the landscape thinks its due.

VI

Only space sees self-interest
in a finger pointing afar,
and light has its swiftness
in an empty atmosphere.
So eyes receive their damage,
from how far one looks.
More than they do from old age
or from reading books.

VII

The density of darkness's
harm is identical,
for dark's implied flatness
borrows from the vertical.
Man is only the author
of the tightly clenched fist;
thus spoke the aviator
vanishing into the mist.

VIII

The bleaker things are, for some reason,
the simpler. No more do you
crave for an intermission
like a fiery youth.
The light on the boards, in the stage wings,
grows dim. You walk out right
into the leaves' soft clapping,
into the U.S. night.

IX

Life's a freewheeling vendor:
occiput, penis, knee.
And geography blended
with time equals destiny.
Its power is learned of faster
if the stick drives it in.
You submit to the Fatal Sister
who simply loves to spin.

X

My forehead's withered forget-me-
not twists my dental set.
Like our thirty-third letter
I jib all my life ahead.
You know, dear, all whom anguish
pleads for, those out of reach,
are prey of the laws of language—
periods, commas, speech.

XI

Dearest, there are no unfortunates,
no living and no dead.
All's just a march of consonants
on crooked legs, instead.
The swineherd exaggerated,
obviously, his role;
his pearl, lying there unheeded,
will outlast us all.

XII

True, the more the white's covered
with the scatter of black,
the less the species cares
for its past, for its blank
future. And that they neighbor
just increases the speed
the pen picks up on the paper,
promises little good.

XIII

You won't receive an answer
if "Where to?" swells your voice,
since all parts of the world are
joined up in the kingdom of ice.
Language possesses a pole, named
"North," where a voice won't hoist
its flag, where the snow finds holes and
cracks in the Elzevir cast.

XIV

These lines are a doomed endeavor
to save something, to trace,
to turn around. But you never
lie in the same bed twice.
Not even if the chambermaid
forgets to change the sheets;
this isn't Saturn, you won't
land from its ring on your feet.

XV

From the drab carousel that
Hesiod sings and chides
you get off not where you got
on, but where night decides.
No matter how hard you're rubbing
the dark with your pupils, the Lord's
idea of repetition's
confined to the jibing words.

XVI

Thus one skewers a morsel
of lamb, rakes the fire up.
I've done my best to immortal-
ize what I failed to keep.
You've done your best to pardon
all my blunderings.
In general, the satyr's song
echoes the rustle of wings.

XVII

Dearest, we are even.
We are immunized, so to speak,
with each other, as if for
pox in a time of plague.
The object of evil gossip
alone gets a forearm shot
with its consoling chance of
dwindling into a spot.

XVIII

Ah, for the bounty of sybils,
the blackmail of future years,
as for the lash of our middle
names, memory, no one cares.
To them belongs, like bundles
to storks, the sick-sweetness of lies.
But as long as forgiveness
and print endure, we're alive.

XIX

These things will merge together
in the eyes of the crew
peering from their flying saucer
at the motley scene below.
So whatever their mission
is, I suppose it's best
we're apart and their vision
won't be put to the test.

XX

Well, then, remove the Virgin
from the gold frame; put in
the family snapshot version:
a view of the earth from the moon.
A cousin never came close in
to photograph us two
together, nor did the plainclothesmen.
All had too much to do.

XXI

More out of place than a mammoth
in a symphony den
is the sight of us both smothered
in the present. Good men
of tomorrow will surely wonder
at such a diluted mix:
a dinosaur's passions rendered
here in the Cyrillic marks.

XXII

These rambling phrases feature
the old man's twaddle, spew.
At our age, judges issue
stiffer sentences to
criminals, and, by the same token,
to their own fragile bones and teeth.
But the free word has no one
there to get even with.

XXIII

So we switch lights off in order
to knock over a stool.
All talk about the future
is the same old man's drool.
Better, dearest, to bring
it all to an end, with grace,
helping the darkness along
with the muscles of one's own face.

XXIV

Here our perspective ends. A pity
that it's so. What extends
is just the winding plenty
of time, of redundant days;
gallops in blinkers of cities,
etc., to the finish in view;
piling up needless words of which
none is about you.

XXV

Down near the ocean,
a summer night. I feel
the heat like a strange hand's motion
on my skull. Orange peel
stripped from its content withers,
grows hard. And the flies flit
like the priests of Eleusis,
performing their rites over it.

XXVI

I hear the lime tree whisper,
leaning my head on my hand.
This is worse than the whimper
and the famous bang.
This is worse than the word said
to soothe children after a fall,
because after this there follows
nothing at all.

—Translated by David McDuff
with the author

"Strophes" from *A Part of Speech* by Joseph Brodsky. Translation copyright © 1980, by Farrar, Straus and Giroux, Inc. Reprinted by permission of Farrar, Straus and Giroux, Inc

Penn

BY AMY GROSS

It's very interesting here on the sidelines of contemporary courtship. To sit here and listen to the stories and watch the moves—it's an education. You can learn a lot, about how couples work and don't work. True, it's often hard on the nerves. Romance, like football, has become a rough sport. Formerly a game for the young, it now draws adults of all ages; adults called back from the sidelines, many of them, again and again (there's much *more* contemporary courtship than there used to be).

You watch some of these adults and they're making the same bad play again and again. You could scream. Others of these adults, after ups, after downs, find themselves in the middle of a love story. You could cheer. The avid spectator does both, screams and cheers, and also goes crazy with exasperation (Why doesn't L. just tell B. once and for all that he can't have it both ways? Why can't R. just give up on E.?). The avid spectator, married five years and not one to take happiness for granted, prays to the gods in charge of these things to please leave her on the sidelines. Meanwhile, avidly spectating, she begins to see patterns in the chaos.

I. Contemporary courtship, like the traditional kind, begins with discovery, the discovery of the wonderful stranger. Followed by the traditional stirrings, reawakenings of hopes, dreams, etc. (Could it be? Incredible, but yes, I'm sure of it—I've found a perfect person. And here I thought the species was extinct. Oh lucky me. And hey, I must be pretty terrific if a perfect person is giving me the time of day. Oh lucky us.)

In the second phase, at least one of the blessed pair will begin to ask questions regarding the direction and seriousness of the new twosome, the basic question being, "and now what?" This is a phase of weighing and testing. This is a phase when, inevitably, one of the blessed pair is giving the other a hard time.

One is pushing and the other is pulling. One is pursuing and the other is evading. One wants to clinch the deal, and the other prefers to "stay loose" or "needs space." One wants to get more and the other wants to give less. ("Saints in remote eastern deserts may be able to imagine a blending of two souls in love," anthropologist Jules Henry has written, "but other people experience love as getting and returning. . . .")

In contemporary courtship, a person has a host of new options to answer the question, "now what?" The choice is no longer just marriage or goodbye. There are gradations of "commitment," from "seeing each other" to living together to marriage, all with more or less "space." People are extremely sensitive to crowding in contemporary courtship. A person who "needs space" now is considered to have a legitimate request. Translated into English, the phrase asks the lover to back off; asks the relationship to go into a holding pattern or retrogress to a less involved point. In traditional courtship, a person could submit such a request only if required by familial obligations or by a telegram from the draft board (wait for me, hon!).

There are enough little nooks and crannies to hide in now, and enough verbiage to confuse any lover now. ("Yes I love you, I just need the space to see other people, too." "Of course I love being with you, but I don't want to live together.") What further complicates, and intensifies, this phase is that physical intimacy tends to precede emotional intimacy—there is a rushing into vulnerability. The stakes are high immediately.

"All around the city there are women Expressing their Feelings, reading men's faces for signs, working on their Relationships—working entirely too hard. . . ."

II. It is the pushing and pulling, the dancing closer and the dancing apart, that most interests and torments the avid spectator. The first phase—discovery—is beyond human control or influence. It's a matter of chemistry or magic, often black magic. But the second phase can go better or worse depending on how the players move. It's a matter of physics, mechanics. And it interests the spectator personally because the pushing and pulling continue into marriage. The moves are more subtle, but still there is dancing closer and dancing apart as the two find their positions, vis-à-vis each other—how close, where apart. Call this a third phase. Though married, one is still on one's toes. (One looks forward to a fourth phase of fearless security, but actually, one can wait.)

III. Pushing and pulling have to do with issues of power and uncertainty and dignity. But, basically, the action has to do with mechanics. Let me drop a few names to illustrate the dynamics. The names are Anouk Aimée and Albert Finney. They were having lunch one afternoon in the South of France at an inn called La Colombe d'Or. This was years ago. I was staring from across the terrace and wondering if they were lovers or just friends.

These were my clues. Finney sat squarely, concentrating on his lunch. Anouk, beside him on the banquette, had twisted herself in a spine-defying curl, the better to face him. Ignoring her own one-star meal, she devoted herself to Albert's amusement—talking animatedly, with smiles, pretty French gestures, pretty French laughs. She was working hard.

Well, of course, I decided they were lovers. If they'd been friends, Albert would have looked at Anouk a few times as she talked. He might even have had something to say to her. Between friends there is empathy, generosity, respect, trust, a balanced exchange. Between lovers—before they become friends, if they do—there is none of the above. (Really, the expression "lovers or just friends" should be reversed to "just lovers or friends.")

Between lovers (before they are friends), there is guerilla warfare, devious manipulation, highly refined mental torture, with time out occasionally for some bliss and hope. Of course Anouk and Albert were lovers at the second

LEANING, PUSHING, CLUTCHING, LETTING GO-

phase. In fact, they became for me an emblem of love at the second phase.

Their image reappears many times over the years. Once: I'm leaning too far over a table for two, smoking too many cigarettes, being entirely too bright-eyed and anecdotal. My dinner partner—this is our first dinner, the first of what will be years of dinners—leans back in his chair and observes. He issues terse bulletins of opinion, no frills. Is he bored? critical? I rev up my act.

At the end of the evening, I feel drained, demeaned, excessively young—as in naïve, unformed, humorless—and vaguely at a disadvantage. I interpret all that as falling in love. I remember Anouk, working so hard.

IV. Let me tell a very short story to suggest what may be going on when one person is working so hard, and another person is sitting so still.

The story begins with two people on a beach in summer. A woman and a man are walking the surf line, that lacy edge of the ocean. A romantic scene. They pretend they are simply strolling, these two, but covertly they are at tooth-edge. After years of being casual friends, they have discovered their mutual attraction. Now what? It's unnerving to discover the wonderful stranger in a friend: one could lose a friend. It's embarrassing to discover the wonderful stranger in a friend: there's no mystery to hide behind. Some stroll. His face is screwed tight with tension. She acts like a computer on a spy mission—her assignment, to slip the barricades of his reserve and find out how he feels re: now what?

She constructs careful sentences and uses them as though they were tools to dismantle a live bomb.

He turns tighter and tighter, dodging her questions, hopping away on monosyllables.

She's working so hard, she's running out of air and hope. She's working so hard her brain stops. The computer part of her brain just blows. A moment follows of dazzling silence and clarity. All strain leaves her. She sees what's wrong between them. She's been closing in on him with her questions, her careful sentences, with the sheer force of her unrelenting, anxious attention.

Attention is a force; it has weight, it can press. She's been leaning on him with her attention. No wonder he's been leaning away.

She straightens up. She yanks her attention from him. She draws it back into herself and stuffs it down into her feet and rivets it there. She concentrates on her feet walking step after step.

She is so self-contained now, she might be alone. Exactly now, he starts a conversation, in a new voice, relaxed and friendly, his first unsolicited words of the afternoon. The subject he offers for conversation is cool where hers was hot, something he'd read, nothing to do with the two of them. He taps the subject over to her across the vast space between them (this is his game, apparently; hers is: draw the smallest possible circle and see if both of you can squeeze in).

She waits for the ball to reach her, taps it back (she resists the impulse to run over, hand him the ball, and then draw a tiny circle around the two of them). She stays where she is, alone but volleying, back and forth across the space. Not a bad game at all. They get through the afternoon. No big questions are resolved. The only answer to now-what was: now *this*.

But one question haunted her: was it coincidence that he started talking just as she pulled away? She experimented in the following months (and years). Whenever she caught herself pushing hard—dredging herself for conversational material, eager to please, scanning for signs of approval and disapproval—she would try to straighten up. She'd lean back. Almost always, he would lean forward (if she left a little attention on him, just to see if he were leaning forward or not, he wouldn't budge).

Curious: that the action between two people can be described by a law of physics. The more she pushed, the more he pulled, and vice versa. To every action there is an equal and opposite reaction. The implications of this are just wonderful. A couple is a physical system. There is one action between them and it is determined by both of them. Together they create a sequence of behavior: I push so he pulls; or, he steps back so I step forward so he steps back, etc. Either person can break the sequence, change the action. All those people suffering *(Continued on page 327)*

nastassia
kinski
as seen by richard avedon
The new romanticism caught in a face—
the face of a young actress
who could be to the 'eighties what Bardot
was to the 'fifties. Nastassia Kinski—a beauty
of great freshness, dreamy and realistic,
private and candid. The star of
Roman Polanski's spectacular film "Tess"
(based on Hardy's "Tess of the d'Urbervilles"),
she's the sensation of Paris.

She is nineteen years old, childlike, adolescent, and womanly all at once. Hair a tumble, mouth a pout, she reminds one, of course, of Bardot but also of the delicacy of Audrey Hepburn. Born in Berlin, daughter of mesmerizing actor Klaus Kinski, Nastassia played opposite Marcello Mastroianni in her first big movie, "Stay As You Are"; sexually unbound, with an animal naturalness, she radiated an utterly contemporary spirit. Polanski's "Tess," on the other hand, winner of the French "Oscar" for best film, is set in the pastoral nineteenth century; and Nastassia is cast as the milkmaid, "a fine and handsome girl," wrote Hardy, with "her mobile peony mouth and large innocent eyes." "Tess", says the actress, "has the innocence of a child and the strength of a grown-up woman." It was during the filming of "Tess" that Nastassia "literally fell in love with my job. Working with Polanski, I suddenly realized I was living for it—acting. I feel that very little has come out of me yet. What I really need is time, time and work."

Avedon

STYLE

PERSONALWAYS

FREE

CALIFORNIA

Blowing in from Southern California, a fresh breeze of new easy living styles—a stirring of ideas that will, as West Coast innovations always do, refresh our thinking about the way we want to live. What we mean, starting here: a look at three new-excitement houses, all in or around Los Angeles, belonging to—Maj and Larry Hagman, Dan Melnick, Diane and Harold Keith

THE HAGMANS: Living the open life

Larry Hagman has an affinity for hot water. As the villainous J.R. on TV soap "Dallas" he's in and out of it all the time; at home in his Malibu Colony beach house Larry and his family spend as much time as they can in their hot tub/Jacuzzi, *left,* designed by his wife, Maj. Maj's and Larry's philosophy: "The family that bathes together, stays together."

It must be true because this is an extremely close family. Eighteen-year-old Preston, a newly licensed pilot, still lives at home; and twenty-two-year-old Heidi, an actress and painter, comes home for weekend visits to "paradise" (as Hagman calls the house they've lived in for fourteen years).

Life here is barefoot, simple, joyous, sensuous, with the beach for a backyard, friends (as many as twenty) invited for informal Sunday brunch on the patio. Both Hagmans are good cooks—Larry's specialty: Texas *(Continued page 325)*

DAN MELNICK: Living with art

Leave it to a Californian to create a setting where art and nature complement each other so imaginatively. That's the joy of independent movie producer Dan Melnick's house. Roy Lichtenstein "mirror" sculpture, *opposite page*, seems even more fluid than the still black waters of the swimming pool seen through glass doors of gallery/screening room. Across pool: Ellsworth Kelly sculpture, 1974. *This page:* Living room's skylight illuminates Kenneth Noland tapestry, right wall, Kelly sculpture on left.

CALIFORNIA FREE STYLE

Susan Wood

DAN MELNICK: Living with art, California style, is relaxing

and comfortable—an environment that works for people and paintings

Dan Melnick's house, originally owned by a West Coast art dealer and expanded with the help of architect Margaret Levee when Melnick bought it, is spare, handsome, a predominantly black-and-white showcase for his favorite California artists, some of the best known names in modern art, and an impressive collection of Oceanic, pre-Columbian, and African ethnographic art.

In the gallery/screening room, one of Melnick's additions, the visual and plastic arts are most spectacularly displayed in a large, well-lighted space. At night, the movie screen descends from the ceiling, covering a painting by Arakawa and the show goes on for guests who relax on Le Corbusier chaises.

But this house is also designed for enjoyment of the active life. After a day in the studio, Melnick unwinds in the Jacuzzi—a warm, blue corner of the glass-enclosed, skylighted atrium, filled with huge ferns, vinyl-covered chairs and couches (wet bathing suits aren't a problem)—and a swim in the pool. His favorite kind of entertaining: dinners of six to eight, "so I can talk with everyone."

Now showing, in the gallery/screening room, *opposite page, top*, Buck Henry's *First Family*, forthcoming Melnick production. Art in front of screen, left to right, a Mayan god, Mary Fish's stones, George Segal's 1970 "Sleeping Girl," Nevelson sculpture. Left of screen: works by Jeff Saunders, Jasper Johns; to right, Kelly's "Concorde." In foreground, pre-Columbian figure. At other end of room, *far left,* African and Oceanic masks and shields hang over a Michael Davis sculpture. On right wall, Jud Fine's "Defile Two," 1974, shoots diagonally across Gary Stephan's "Natural Language/The Racetrack," 1978. Art in atrium, *this page, top,* colorful Reg Holmes painting, left wall, Michael Hogarth glass sculpture on right. In bedroom, *above:* Andy Warhol's flowers, light sculpture by Laddie Dill, three-dimensional wall painting by Richard Jackson, 1973.

Karen Radkai

THE KEITHS: Living the tree-sheltered life

Public service—private lives. Diane and Harold Keith combine the two with the help of their extraordinary 1934 "French country" house, updated over three years as "a labor of love." Located on two beautifully landscaped acres right in the city, sheltered by old Brazilian pepper trees, the house is unseen from the street (no curtains are needed—or allowed). In this peaceful environment, the Keiths can work on pet projects without leaving home. Diane raises funds for the Music Center, is on the board of the Far Eastern Art Council of the Los Angeles County Museum of Art; Harold is chairman of the prestigious California Arts Council. Both support diabetic research and control. Board meetings often take place over luncheons on the tree-shaded patios.

Art in their home: an eclectic collection that ranges from Andy Warhol to ancient China.

Outside the living room, *left*, a canopy of pepper trees; inside, a thriving ficus retusa, orchids, and lilies from the Keiths' greenhouse. In the doorway, ancient Kwan Yin statue from Sung dynasty. Ceiling beams came from a hundred-year-old bridge in Northern California, hold recessed lighting. Seventeenth-century French crystal chandelier is lit by candles but lowered and raised electronically. "We didn't want anything—including lamps—to interfere with this room's architectural purity," said Diane.

Karen Radkai

Combining the new with the old, in living room, *above*: Hans Hofmann painting hangs over eighteenth-century French *faux marbre* fireplace. *Right*: corner of the patio. On dining-room table, *below*, contemporary Italian faience bowls sit on antique Imari plates in same colors. Large dinner parties at the Keiths' often end with seven or eight desserts—at least one is chocolate.

Tree-shaded seclusion is rare for California and cherished by the Keiths. When trees darkened the dining room, the solution was not chopping down the trees but lightening the walls by lining them with foil then overlaying it with trellis—turning this into a "garden" room. Adding to the look, a series of unusual hand-colored flower lithographs by Andy Warhol.

The Keiths' favorite room: the bedroom, which also serves as their office. "We're bedroom people—this is where everything goes on—phoning, writing (they both have eighteenth-century French desks) planning, relaxing." The addition of a balcony, reached by French doors, brings the outside in. To add a feeling of intimacy to this large room, the ceiling was raised and arched with old beams ("a sure way to cozy up a big space," Diane claims), shutters added, Persian rugs mixed with Navaho Indian rugs. "They go together surprisingly well—but that usually happens when you put together things that you really love," Diane said.

Master bathroom's white-washed walls, *right*, are framed in handhewn beams for a French country-house feeling; Jacuzzi tub, big enough for two, is pure California. At foot of tub, antique Chinese pigskin wedding trunk, found on one of the Keiths' three trips to China. The Keiths, *lower right*, in their bedroom. On coffee table: Diane's collection of old Chinese snuff and medicine bottles.

THE KEITHS: California living can also mean

Old World charm—warmth, graciousness—translated into modern terms

Karen Radkai

SHARI HARPER,
cover girl, model,
publicist,
Hanna-Barbera
Productions

LISA TAYLOR,
in "Where
The Buffalo Roam"

KATHRYN
HARROLD,
starring
in "The Hunter"

CALIFORNIA FREE STYLE

MOVING UP

The California Fashion
On these ten pages, clothes with an easy attractiveness and free-style attitude—all by moving-up-fast California designers. (The men's clothes on the pages ahead, their own.) Here, *left to right*: maillots by Poppy, Cole Juniors, DeWeese Designs, Catalina Swimwear, Via by Jantzen. These two pages, makeup by Sandra Kartoon. Pool designed by Lenny Steinberg. Details, stores, last pages

JAMIE LEE CURTIS,
co-starring in
"Halloween," "The Fog."
Daughter of film stars,
Janet Leigh
and Tony Curtis

VALERIE
BERTINELLI,
the younger sister
in TV sitcom,
"One Day at a Time"

WORTH WATCHING:
THESE YOUNG ACTRESSES —TALENTED,
ENERGETIC, COMING ON STRONG.
PART OF THEIR CALIFORNIA SPIRIT —
AN "UP-FOR-IT-ALL" FREEWHEELING APPROACH, INDIVIDUAL STYLE —
IN THE WAY THEY WORK,
THE WAY THEY LIVE. ON THE NEXT EIGHT PAGES:
MORE OF THE WOMEN, THE MEN IN THEIR LIVES

FAST!

Annie Leibovitz

CALIFORNIA FREE STYLE

Her name is new. But she's piling up credits that could add up to a Hollywood legend—'80s style! Plays the legendary Lauren Bacall in the CBS-TV movie, *Bogie.* Stars opposite Steve McQueen in Paramount's soon-to-be-released *The Hunter.* Another plum role—in the ABC-TV movie based on Marilyn French's best-selling book *The Women's Room.* Kathryn refuses to be carried away by the Hollywood "perfect shape" image. Says she's more concerned with "proper body alignment, correct muscle use." She *was* carried away by the Lamaze childbirth course she took while preparing to play a pregnant woman—is now "on-call" to help women really giving birth.

Kathryn with Richard Cox.
The California Fashion
Above: **A silk camp shirt (about $35), slim pants (about $40), easy, unlined jacket (about $55) . . . an ungimmicky look. Henaghan 2 (division of Frances Henaghan). Saks Fifth Avenue. . . .**
Opposite: **Relaxed, but obviously not for a hot tub, this silk/acrylic sweater (about $48) and silk crêpe jogging pants (about $106). Carole Little for Saint Tropez West. Saks Fifth Avenue, NYC; Hudson's; Carson Pirie Scott; Robinson's, California; Liberty House of Hawaii; Bonwit Teller. These eight pages: hair, Didier Malige of Jean-Louis David; makeup, Sophie Levy of the Pipino-Buccheri Salon. Accessories, details, last pages.**

Annie Leibovitz

Harrold

THE FLINTSTONE FAMILY

Mary Steenburgen

CALIFORNIA FREE STYLE

The California Fashion
Opposite: A spaghetti-strapped, confetti-colored camisole with the new harem pants. The place: Mary's bedroom. Camisole, rayon bouclé, by Phyllis Sues. About $36. The cotton pants by Nancy Stolkin. About $48. Top at Elizabeth Arden Salons; Claire Pearone. Pants at Charivari, NYC; Cage, Virginia Beach, VA; Joanmarie, Memphis, TN; Janina, Westwood Village, CA. *Above*: For a summer evening—silk chiffon ruffles, one-shoulder bareness, color! By Dinallo. About $350. Saks Fifth Avenue; Nan Duskin; Lillie Rubin-South & West; Lou Lattimore; Dinallo, Beverly Hills. Accessories, details, next to last pages.

It's the classic "overnight success"—the young actress from North Little Rock, Arkansas, discovered by movie star Jack Nicholson (not waiting on tables, at a casting call where she was waiting for a script). Nicholson cast Mary opposite him in *Goin' South*. Then came a starring part in *Time After Time*. Coming up: *Melvin and Howard*. . .a choice of scripts. What doesn't fit the stereotype? The heroine. Her Hollywood hills house is more New England—old pine furniture and antique quilts—than California modern. And in a place where fitness is a cult, she doesn't have an exercise regimen or even a scale. Says, "If I feel heavy, I stop eating, start exercising."

Annie Leibovitz

Pam Dawber

CALIFORNIA FREE STYLE

Pam with Phil Coccioletti
The California Fashion
Above: A summer sweater—V-necked, hand-knit. Carlos Arias for L.A. Design. About $192. Donna Parker, NYC; Melangé, Miami; Bonwit Teller. With pleated linen walking shorts. By Christine Albers. About $70. Henri Bendel; Goods Dept. Store, Cambridge, MA; The Twenty-Four Collection; The French Corner, Beverly Hills. *Opposite:* The contrast of a lacy camisole with crisp cotton jeans, a hard-edged belt. Camisole, Collector's Item. About $96. Henri Bendel; La De Da, Berkeley, CA. The jeans by Jag. About $42. Jeaneration, NYC; Jackson Graves; Sakowitz; I. Magnin; Jag, all stores. Details, next to last pages.

Annie Leibovitz

She exploded on the TV scene as the all-American, open-hearted Mindy of ABC's top-rated *Mork & Mindy*, now going into its third season. Before that—a part in Robert Altman's *The Wedding*, modeling, countless TV commercials, summer stock. To be aired this summer, *The Girl with a Gold Watch and Everything,* a movie for TV with Robert Hays in which Pam plays a South Carolina beauty queen. Pam loves working, enjoys the recognition, the *Mork & Mindy* fan clubs—but is involved in real-life problems like solar energy, serves as a member of the board of the Solar Lobby in Washington DC.

Shari Harper

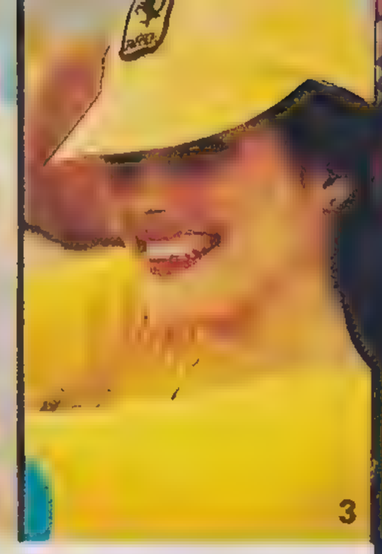
CALIFORNIA FREE STYLE

Shari and her husband, Robert E. Harper.
The California Fashion
***Above*: Cut like a T-shirt but long as a dress, in striped cotton, crisped with white. Jag. About $58. Bloomingdale's; Nancy & Co., Southampton, NY; Sweet Fanny Adams, Philadelphia; Burdine's; Bullock's; Jag, all stores. Cartier watch.**
***Opposite*: A classic, V-necked rayon sweater, unclassic colors (about $52) and white cotton Bermuda shorts, rolled up a bit. About $48. By Norman Todd. Tony Anton, NYC; Gew Gaw, Great Neck, NY; Kenneth and Cooper, Philadelphia; Barbara Katz, Miami Beach. The hat's Shari's own. Accessories, details, next to last pages.**

She's dynamite! "Girl-next door" fresh and unaffected; talented in a dozen directions. Just hitting her stride as a model, as an actress. And exploring the territory. Having grown up in the theater (she's Harry Belafonte's daughter), Shari feels "both more objective, and more optimistic" about show business than most people. Hopes eventually to direct and produce. But that's in the future—like babies. Loves softball, water-skiing, camping out, and California-casual dress. Says she owns one pair of "real" shoes, and that when she had to appear in a "three-piece-suit look" for a job in a bank in the early days . . . it sent her into culture shock.

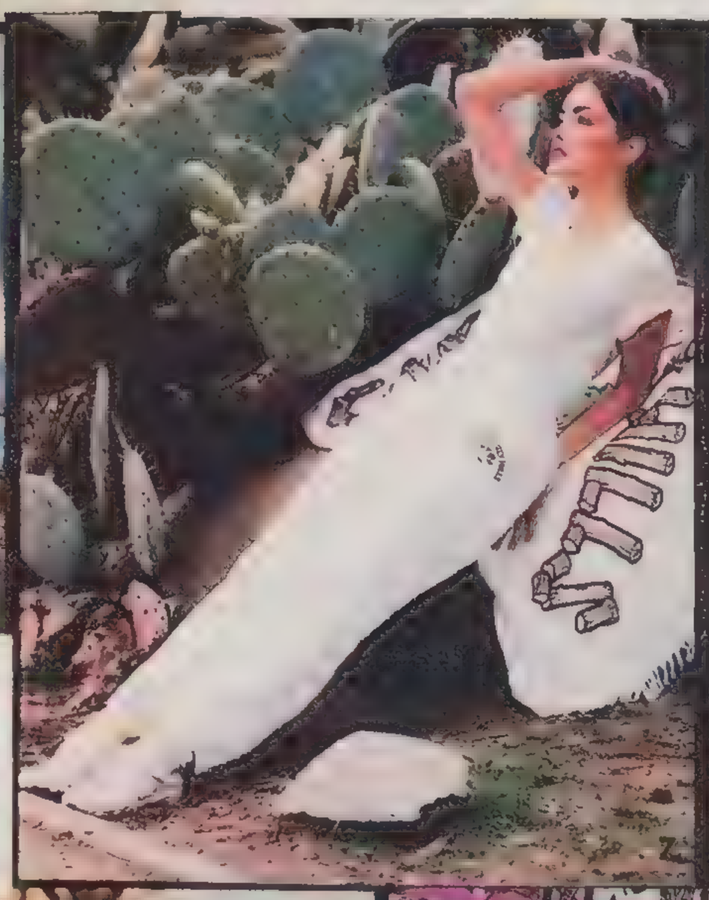
CALIFORNIA FREE STYLE LA

A SPECIAL VOGUE SCRAPBOOK: THE PLACES TO GO, THE NAMES TO KNOW, THE ACTION TO WATCH—ALL THE LATEST FINDS IN AND AROUND LOS ANGELES—AND MOST OF THEM EASILY ACCESSIBLE WHEREVER YOU ARE! WHAT THEY SHARE: A FREEWHEELING, OPEN-AIR,



Welcome to L.A.! **1.** *T-shirt, from Friends Boutique.* **2.** *At Room To Move, great-colored leg-warmers to exercise in.* **3.** *Style for the L.A. car life, from Beverly Hills Motoring Accessories—satin Ferrari hat.* **4.** *Hardware, a men's sport-clothes store women "invade." Irresistible: the striped soccer shirts, thin terry pants. The man here, owner Tom Gillman.*

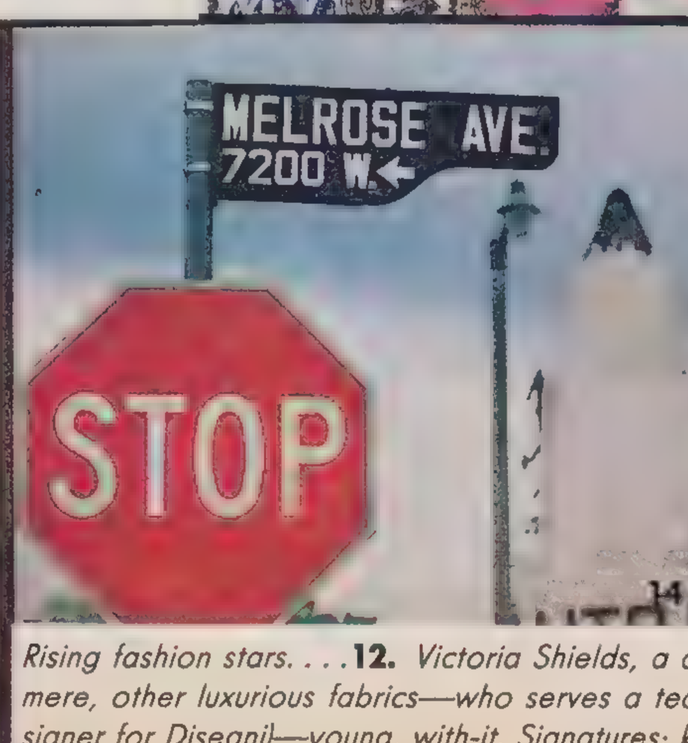
5. *Wonderful hand-made hats at Brown's Hats. Yellow knotted sisal, mother & daughter versions.* **6.** *Designer Carole Little of Saint Tropez West, an "established" California fashion name. Her silks, prints, clean-cut separates with a wonderful sense of coloring are coast-to-coast best sellers.*



*Send yourself to Camp Beverly Hills—*the *store for status "gear" at good prices.* **7.** *Their monogrammed T-shirt, fringed sweat pants, towel. . . .L.A. is a runner's paradise. One reason:* **8.** *custom-designed running shoes from The First Step. These, rhinestone/silver lamé.* **9.** *Luminous-colored clothes for night-running styled by artist Billy Al Bengston for himself and friends—gallery owner James Corcoran; actress Teri Garr.*

10,11. *"Trashy" Lingerie: that's the name of the store. Inside: every—repeat, every—conceivable underthing—all in thirty-one colors. Row after row of irresistible delights—no one leaves empty handed!*

Photographs by Pamela Barkentin



14. HOT SPOT: MELROSE AVENUE. CONSIDERED THE SOHO OF HOLLYWOOD WITH ITS TRENDY BOUTIQUES—FRIENDS, HARDWARE, TIGER ROSE, SAVAGE SPACE, SHOP, FIRE FROM ALKIRE—AND RESTAURANTS AND MORE. GO FOR THE DAY!

Rising fashion stars. . . . **12.** *Victoria Shields, a custom designer—camisoles to coats, in silks, cashmere, other luxurious fabrics—who serves a tea as appealing as her clothes.* **13.** *Flora Kung (designer for Disegni)—young, with-it. Signatures: knits, silks, stripes!* **15.** *Susan Hagen, another bright new talent—she studied in Paris with Yves Saint Laurent. Her clothes for Bis.*

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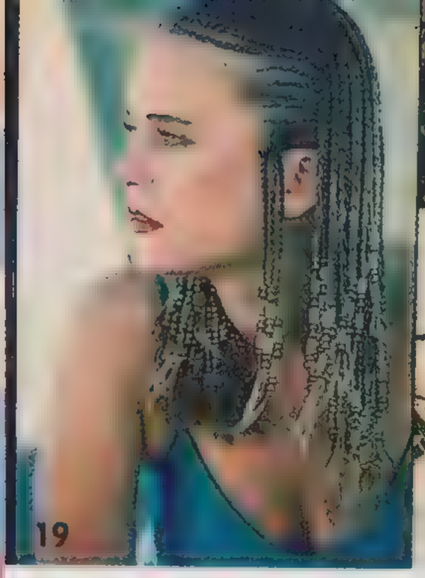
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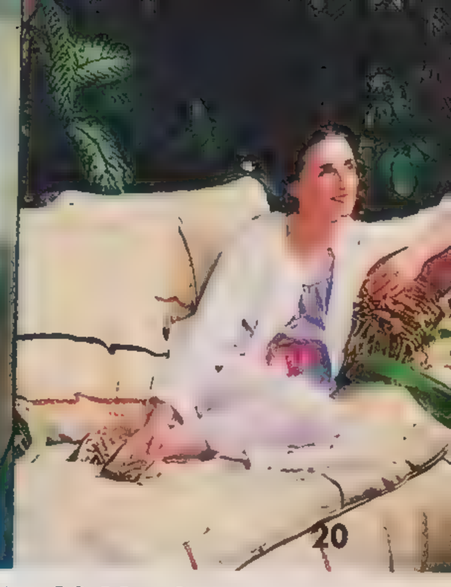
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Success stories. **16.** *The exercise studio: Body Design by Gilda. Owner Gilda Marx also designs Flexatard body wear—one success led to another!* **17.** *Master hand-knitter, Carlos Arias—sensational sweaters!*

The perfect "10" hair style, **18,19.** *Corn-rowing done by Ann Collins, the hands behind Bo Derek's look-that-started-it-all. . . .* **20.** *Pamela Dewey, designer for Addables and Waddables—clothes as whimsical, as charming as the name. Hand-painted pieces to collect in the thinnest, gauziest cotton.*

'80

UNINHIBITED CALIFORNIA SPIRIT; A UNIQUE STYLE, REFLECTED IN EVERYTHING FROM THE CLOTHES (THE DESIGNERS HERE IN THEIR OWN DESIGNS) TO THE HOTTEST NEW RESTAURANT. . .

21

California "finds" . . . **22.** *The "splash" shirt—pool appliqué on bright cotton, by Gregory Poe, an avant-garde avant-garde designer.*

21. NOT-TO-BE-MISSED: THE BODHI TREE BOOKSTORE. THE DRAW—THE STOCK: THE BEST SELECTION OF RELIGIOUS/METAPHYSICAL/HIGHER CONSCIOUSNESS WORKS. ON WEEKENDS, THE PLACE TO GO—IT'S PACKED WITH PEOPLE, WALL TO WALL!

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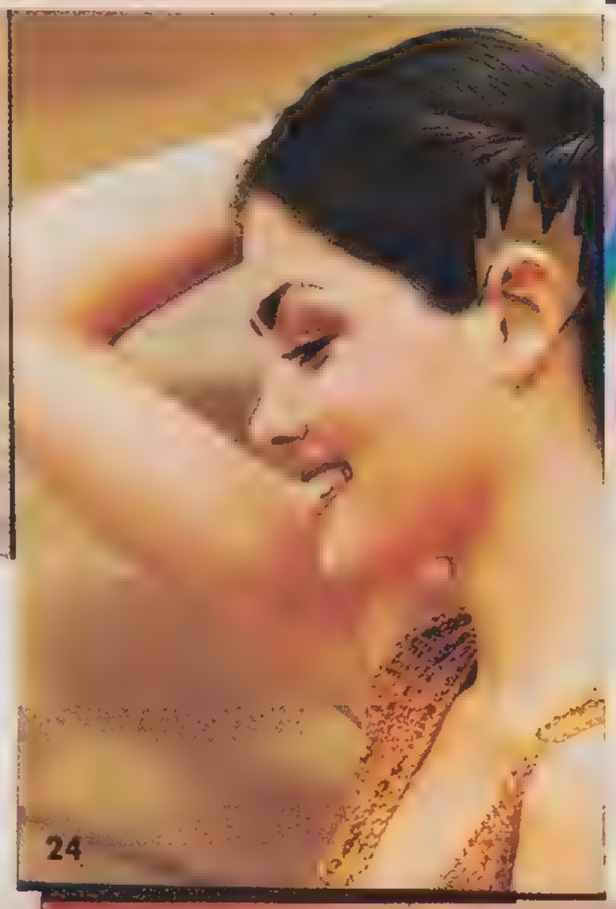
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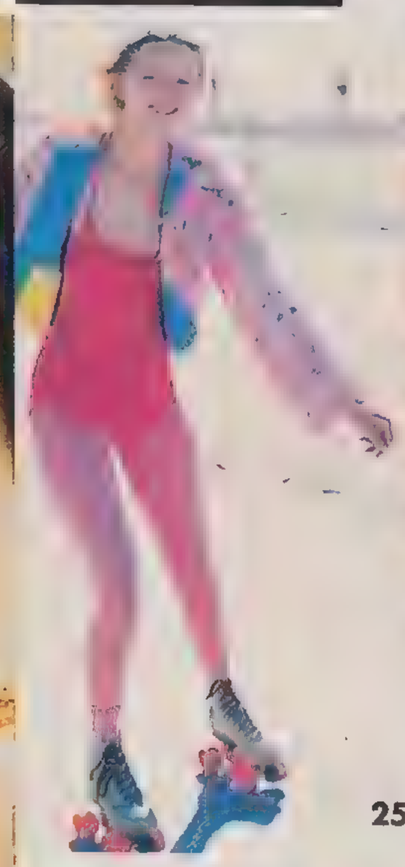

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23. *Jewel of an evening bag—a one-of-a-kind find by Rosalie Kessing at Lina Lee. This, with precious stones, precious metals, silk thread.* **24.** *More accessory news from designer, Cec Le Page—an ear-wing (!) in mirrored Plexiglas.*

Details, prices, addresses, last pages. Hair and makeup (# 1, 4, 5, 7, 9, 24), Sandra Kartoon

25. *Paula Sweet on skates. Her real talent: designing the unusual—hand-painted, hand-crafted clothes, ceramics, furniture, all art-gallery exhibited.* **26.** *Risa Potters of Homebody: a store fragrant with essential oils (50 +), custom-made delights.*

28

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31

27. *At O.M.A., charming hand-painted tops, by Eva.* **28.** *Gourmet delight: The Rose Café and Market.* **29.** *Designer Adrienne Sepmeyer of Mercedes & Adrienne: wonderful silks, blouses, special detailing.* **30.** *An all-over treat—the body "facial" at Aida Thibiant.* **31.** *Donald J. Pliner, owner of Right Bank Clothing Co., with Kathy Gallagher . . . and one of his Maud Frizon exclusives, "couture" roller skates!*

Raucous, fresh, one of the funniest movies ever. That's 1940s' *My Little Chickadee*. What lasts: images of W. C. Fields as Cuthbert J. Twillie . . . a shy damsel, Mae West, called Flower Belle Lee.

Fragra

AT THE MOVIE HOUSE
A SUDDEN MOMENT OF
SHARED LAUGHTER... ONE
DAY TO BE UNEXPECTEDLY
RECALLED BY THAT FAST
MEMORY TRIGGER,
FRAGRANCE. AN
ESSENTIALLY HAPPY
ONE LIKE WHITE LINEN
BY ESTÉE LAUDER

Fashion details, next to last pages

nce goes to the movies

The Movie and the Fragrance: two powerful sources of entertainment "made for each other," both acting upon the imagination in an entirely individual way, often establishing a durable link between the fragrance worn at the time and the movie seen ... memories are made of this

Denis Piel

Forget reality: give me a magical old movie

BY REX REED

The other night I took a busman's holiday. Enough of *Caligula* and *Star Trek* and two-hour documentaries about the mentally retarded, I told myself, as I headed for a double feature of *The Dolly Sisters,* with Betty Grable and June Haver, and *Down Argentine Way,* with Betty Grable and Carmen Miranda. When I got there, the lines were longer than for *Cruising.* My heart lifted. Do I spot a trend? Yes! "Forever" movies are packing them in again in revival houses; mobs of cheering kids who weren't even alive during Hollywood's salad days are finding out what it means to take "a trip to the moon on gossamer wings."*

In New York, they're crowding around the popcorn machines at Carole Lombard tributes. In Dallas, they pack the Rouben Mamoulian retrospective. In San Francisco, the Castro Street clones line up in their Space Shoes to see Rita Hayworth in *Cover Girl.* In London, there's an Alice Faye Cinema Club. And in Paris, after the *Festival de Gene Kelly,* they danced down the rue Jacob with their shoes tied to garbage-can lids. I'm not talking about the Garland freaks, or the Monroe cults. I'm talking about guys who never danced at the prom to Tommy Dorsey's orchestra, drooling over Esther Williams; girls who never wore gardenias in their hair, doing a macho rethink after seeing Gary Cooper sweating on that rockpile in *The Fountainhead;* couples lighting two cigarettes at once, after watching Bette Davis and Paul Henreid do it in *Now Voyager.*

"They don't make movies like they used to," is the cry. But how can they? When Garbo talked and Jolson crooned, there was no TV to distract a hungry Depression audience. Studio moguls produced the world's entertainment. Nix on reality was the simple, inexorable dictum, and don't exaggerate its importance. Today's movies substitute art for magic. To watch Ingmar Bergman's *Autumn Sonata* is to be inundated with every nuance, every flicker of Ingrid Bergman's eyelashes as she and Liv Ullmann trace out the tragedy inherent to their mother-daughter relationship. But the interesting thing about that movie—and that *kind* of movie—is that the medium provides no distance for the viewer's imagination to travel. In *Casablanca,* you knew what Bergman was thinking from across the room!

Distance is what makes watching a play or reading a book such a heightened pleasure. Leaving room for the imagination takes us out of ourselves. This is hardly possible when a movie with electronic music, stereophonic sound, and wide-screen color possesses our senses with something that looks and feels like real life. Those Mae West duels with W. C. Fields in *My Little Chickadee* (another favorite on the art-house circuit) do not look "authentic" on a cardboard train. They are lit and made up for special effects, and the passing scenery is pure papier-mâché. But the lessened sense of reality utilizes our imagination and provides a perfect foil for the actors' totally amusing and beguiling shenanigans. Dress them in Calvin Klein jeans, walk them through the A&P with real shoppers and *(Continued on page 326)*

*"Just One of Those Things" (Cole Porter) © 1935 Warner Bros. Inc. Copyright renewed all rights reserved

BEST PERFORMANCE IN A LEADING ROLE: THE FUN OF FRAGRANCE

BY SHIRLEY LORD

Give fragrance an inch and it will certainly take a yard these days, when the implication is that once it's applied, anything can happen and—if the wish is big enough—probably will. That's fun, but farfetched. As far as we're concerned, the most valid (and valuable) place for fragrance lies in the area of entertainment where, just like the movies, it's an acknowledged mood shaper, memory provoker.

Also like the movies, fragrance can be influenced by the times . . . for instance, the rich sensuous scents collectively known as "classics" were created in the uneasy, unbalanced days of the late 'twenties, early 'thirties (Joy by Jean Patou will be fifty years old this year), each one full of the most precious (and expensive) ingredients like white jasmine, patchouli, and tuberose, all conveying a sense of luxury with every familiar note . . . . The "after-the-war" break with accepted patterns didn't apply only to behavior and fashion. Miss Dior, introduced in 1947 at the same time as the New Look, matched that enormous fashion step, making an unabashed, all-out bid for femininity by using over two hundred floral notes with the rose predominating.

In the 'fifties and 'sixties, fragrance was already changing again—this time under American influence, as Estée Lauder made fragrance history with Youth Dew, a persuasive blend of different notes, employing the greatest concentration of essential oils than ever used to deliver not only a distinctive "new" fragrance but greatly increased "life" for each application.

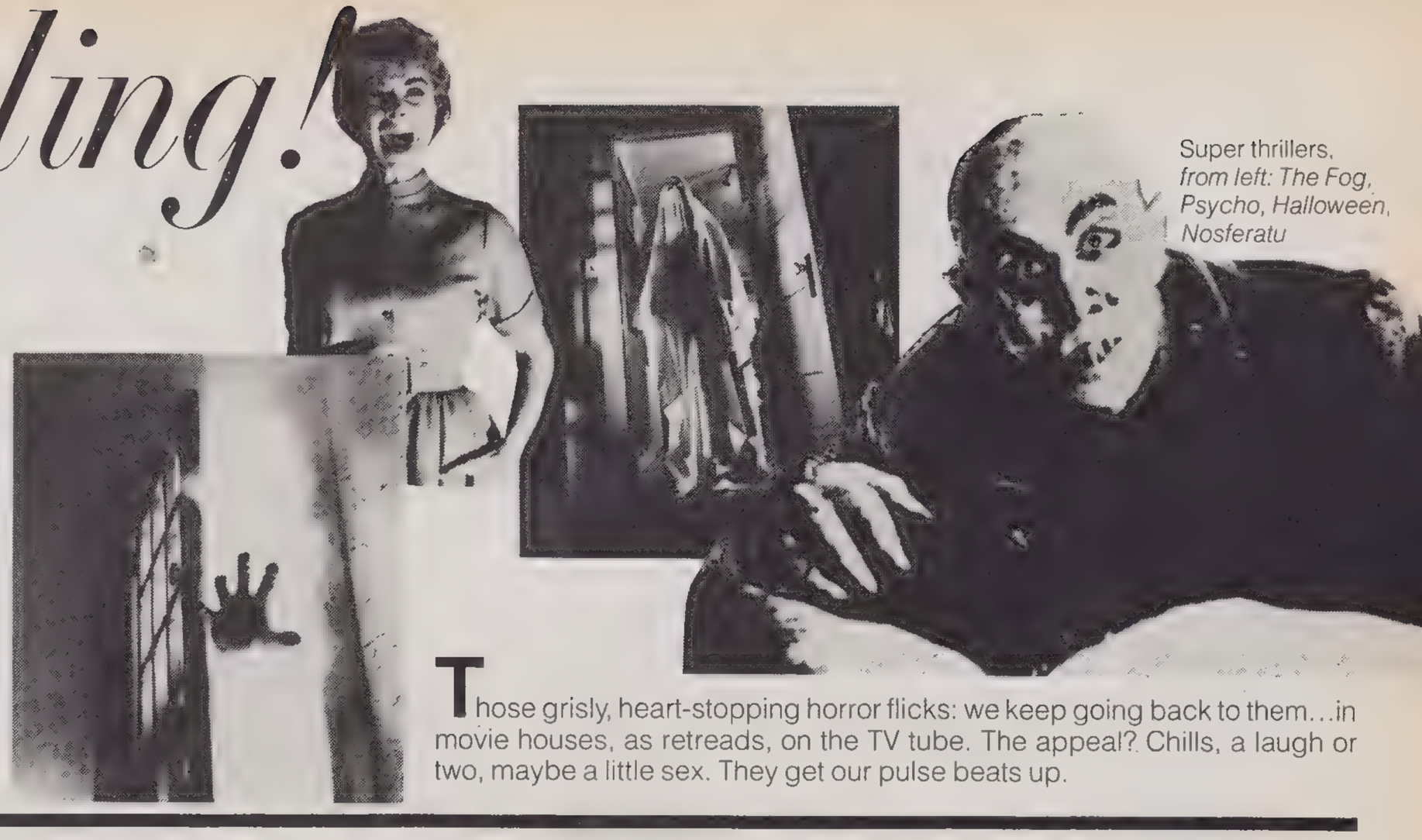
In 1968, Charles Revson with unerring instinct chose Norell, one of the most inspiring names in American fashion, as the name for the first American designer of scent. Across the Atlantic, Chanel breezed into the 'seventies with Chanel No. 19, as fresh and uninhibited as the new clothes for the 'seventies' woman, busy with a life and a career of her own.

Trends, and the times responsible for them, continue to influence perfume, although the "latest" by no means transcends yesterday's introduction or even dampens the ever increasing sales of the "classics." Women are loyal to their fragrance choices, sensing that, like a certain hairstyle or lip color, one scent works for them better than another. They're right. Each skin is the catalyst "creating" the final result, the reason a perfume can smell so different on so many women.

With the new evaluation of the smell sense (once considered a "scientific orphan" but now known to have the most direct link of the five senses to the brain's behavior center), fragrance is growing in importance, shown in the spiraling-upward sales graph, the increasing number of fragrances available, often carrying names associated with other dashing things (Lamborghini by Parfums Lamborghini, Amazone by Parfums Hermés, Isadora by the Isadora Group Ltd.). This is good news because fragrance is good for us. It doesn't cure warts, grow hair, or improve skin . . . but it can and does improve the way we feel about ourselves, lifting our spirits and the spirits of those around us . . . just like entertainment.

Startling!

PERFUMES WITH POW FOR A NIGHT OF SUSPENSE: LAMBORGHINI BY PARFUMS LAMBORGHINI, Y BY YVES SAINT LAURENT, GEMINESSE BY MAX FACTOR, CORIANDRE BY JEAN COUTURIER, RED BY GEOFFREY BEENE, CHARLIE BY REVLON, CHANTILLY BY HOUBIGANT. FOR HIM: ARAMIS COLOGNE, LAGERFELD FOR MEN



Super thrillers, *from left: The Fog, Psycho, Halloween, Nosferatu*

Those grisly, heart-stopping horror flicks: we keep going back to them...in movie houses, as retreads, on the TV tube. The appeal? Chills, a laugh or two, maybe a little sex. They get our pulse beats up.

Trendy

YOU'RE AHEAD OF THE CROWD AND INTEND TO KEEP IT THAT WAY AROMATICALLY, TOO: GUCCI PARFUM 1, GALANOS PARFUM, VÔTRE BY CHARLES JOURDAN PARFUM, FLORA DANICA BY SWANK INC., L'ENVOI BY HORCHOW, FIRST DE VAN CLEEF & ARPELS, TATIANA BY DIANE VON FURSTENBERG. HE IS THE FIRST WITH THE LATEST: MACASSAR BY ROCHAS PARIS.

They're the movies that pull in rabid fans. *Left top: La Cage aux folles; left, King of Hearts*

Cult-makers: *Rocky Horror Show (top), Breaking Away, Molière*

It's unfathomable...what makes a cult: Is it the ultimate bad movie, great movie, movie with a message? There's something there that hooks us—some quirkiness ... freshness ... shock-or-schlock punch; there's a new image presented for us to identify with—and soon we're dressing in ghoulish/trashy costumes to go see *Rocky Horror Show*, sitting through five hours of *Molière*, or turning a Cambridge, Massachusetts, run of *King of Hearts* into a five-year-long love affair.

Happy-go-lucky

GO FOR THE GOLD: JOY BY JEAN PATOU, JONTUE BY REVLON, L'AIR DU TEMPS BY PARFUMS NINA RICCI, PARIS, MEGARA BY LE GALION, TEA ROSE BY THE PERFUMER'S WORKSHOP LTD.

Smile getters, always: *From left, A Day at the Races, Animal House, High Times, Play It Again Sam.*

If it makes you happy... it's probably slapstick: A funny, fatuous, outrageously silly movie—made with Woody or the Marx Brothers or a beer-guzzling *Animal House* man. It's a classic...and we fall for it again and again.

Molière from WNET/Thirteen, NY

Love and Passion

The classic romance: Gary Cooper and Marlene Dietrich's, in *Morocco*, 1930. It was Dietrich's American-debut movie; she followed her lover through the Sahara in a pair of high heels.

Fragrance goes to the movies

Self-indulgence par excellence: a great movie on TV and a glorious, sensuous fragrance all around you in the comfort of your own bed. Ciara by Ultima II is a perfect example

Denis Piel

PERFUMES CAN BE CALLED "ROMANTIC" WHEN THEY'RE LIGHT, YET DEEP; BRIGHT, YET MYSTERIOUS ...LIKE INFINI BY CARON, WHITE SHOULDERS BY EVYAN, MY DE MYRURGIA, DI BORGHESE BY PRINCESS MARCELLA BORGHESE, CABRIOLE BY ELIZABETH ARDEN, ENJOLI BY CHARLES OF THE RITZ, AND ALWAYS CHANEL NO. 5. FOR HIM: YSL POUR HOMME

Fashion details, next to last pages

SOME PERFUMES DON'T SHILLY-SHALLY AROUND. THEY ARE UNMISTAKABLE IN TERMS OF DELIVERY AND EFFECT. YOU DON'T NEED A SECOND OPINION WHEN IT COMES TO CHLOÉ BY PARFUMS LAGERFELD, OPIUM BY YVES SAINT LAURENT, CHAMADE BY GUERLAIN, AND ARPEGE BY LANVIN PARFUMS. EQUALLY IMMEDIATE ARE L'INTERDIT BY PARFUMS GIVENCHY, ROYAL SECRET BY GERMAINE MONTEIL, AND CALANDRE BY PACO RABANNE

Danger!

What's dangerous. For Marcello Mastroianni and Anita Ekberg, it was falling for "the sweet life," *La Dolce Vita*, in 1959. This sharp Fellini satire has attracted/repelled movie-watchers ever since.

The Bettmann Archive

Fragrance goes to the movies

Denis Piel

SUMMER MADE EASY!

No matter where or how you plan to spend summer, you'll find the clothes you need on these ten pages. Clothes with an uncomplicated softness, an emphasis on bareness, a new delight in color. And, for the most part, clothes at very good prices—always welcome in summer! All photographed in a perfect summer setting—Casa de Campo—the Dominican Republic resort with a variety of warm-weather pleasures, pools to polo grounds. . . . *Opposite page:* Summer at its easiest—interchangeable pieces from Lothar. Starting,far right, with all white cotton knit: a skin-baring tank top ($32), loose kimono-jacket ($78), and fuller skirt ($78).Near right, the same top worn with the punch of purple culottes in cotton poplin ($68). . . . *Above:* Easy bareness, jolted with color. Left: A strapless cotton culotte dress with a dropped waist ($78), from Bill Blass for Blassport. And, right, a bare breeze of a halter dress in brilliant silk stripes, from DDDominick ($102). All prices approximate. These pages: hair, Harry King; makeup, Vincent Nasso. Fashion details, stores, last pages. . . . *Beauty Note:* If you plan to spend a day in the sun, plan on sun protection. Estée Lauder's Ultra-Violet Screening Creme gives you that—with an SPF of 10—plus moisturizers.

Everything you need for every kind of hot-weather dressing...

Jo Francki

cool, uncomplicating, and very pretty

More of the new bareness—sharpened with stripes, deepened colorings. *Opposite page:* A terrific new way to be in pants this summer—cut fuller, cropped mid-calf, bringing a whole new ease and proportion to warm-weather dressing. Near right, Perry Ellis' loose linen jacket ($180) and wide-leg pants ($130) in earth-toned stripes, with a cotton knit strapless sweater ($80). From Issey Miyake,far right, a play of stripes in a side-buttoned linen camisole ($65) and culottes ($115). And the surprise of his deep-purple jacket with a sunburst neckline, mustard lining ($225). . . . *Above, left to right:* A charming take on sundressing—Richard Assatly's strapless dress in cotton madras, softened by a fuller skirt, a shirred bodice ($110). Bare, bright, and striped—Kappi's easygoing halter sundress, in polyester knit ($80). And, from Rafael, the newest T-shirt this summer—striped and strapless! ($124). With pleated cotton pants ($145), a good look for day, for easy resort evenings—like the ones at Casa de Campo, the scene here. All prices approximate. Fashion details, stores, last pages.

Stripes... straplessness...and a new look to pants

Jo Francki

SUMMER MADE EASY!

Cool stripes, fresh color

A new softness for day...

Left: As "dressed" as you'll want to be for summer days—Calvin Klein's way with pants. His prettiest option . . . sashed pull-on pants ($180) and sleeveless blouse ($90) in soft silk crêpe de Chine, with a wisp of jacket ($190). Or the sharper approach, a mix of cotton madras plaids—easy pull-on pants ($100) and a shorter one-button jacket ($130). *This page:* Indispensable summer basics—with new striping and color impact. *Above:* The key top this summer—a polo—here in cotton, with the charm of a crochet collar ($151), and wider chopped pants in cool linen ($302). Geoffrey Beene for Beene Bag. . . . The easiest T-shirt dress—in stripes! From Schrader Sport by Ellinor Pommier, in cotton/polyester ($58). *Above right (left to right):* Diane Von Furstenberg's two-piece silk dress, in a wonderful skin-lighting color ($158). . . . Fast and easy—Rona's wrap dress with push-up sleeves, in polyester ($122). . . . Stripes—and color!—all the way: sashed pull-on pants and a wrap top in silk. Miss O by Oscar de la Renta ($230). *Right*: The freshness of navy and white. . . . Jaeger's striped cotton T-shirt ($55) and cotton twill skirt by Barry I. Bricken ($78). . . . Leslie Fay's take on summer sweater dressing—in a cool nubby knit with pinstriped top. In polyester ($78). All prices approximate. Stores, fashion details, last pages.

SUMMER MADE EASY!

For hot summer days and nights

The key is cool... bare...

Above: One of the best-looking new ways to take bareness—Fernando Sanchez's black cotton shoulder-tied "romper." About $48. . . . *Left:* Warm-weather dressing that moves from the city to the beach—Adrienne Vittadini's pink, red, and yellow block-striped sundress in cotton jersey. $34. . . . *Opposite page:* For summer nights—sophisticated, body-conscious shapes . . . bareness. Near right: Julio's black/beige geometric print strapless jersey jumpsuit. In rayon, $320. . . . Far right: A shiny black "licorice" silk evening dress—draped, shape-revealing. Stavropoulos, $1,495. Fashion details, stores, last pages. Photographed at a private villa designed by architect Marco Aldaco, at Casa de Campo.

Jo Francki

Vogue
Pattern
#2447

Vogue
Pattern
#2397

SUMMER MADE EASY!

One of the easiest—the most comfortable—ways to dress for summer, is in variations of one of the classics of American sportswear: the polo shirt. This year, you'll find the look of a polo-shirt neckline going a step further—turning up everywhere—as a top on its own or as the top of a dress, in traditional cotton knits . . . jazzed with metallics . . . and studded with sequins . . . *Left:* A new version of a polo shirt, done in black, silver, and gold with a silvery Lurex collar. Vogue Pattern #2447; rayon/metallic by Jasco Fabrics. White cotton trousers, Barry I. Bricken. . . . *Center:* A cool, effortless slide of color—and shine—for summer nights: a slim, long-sleeved polo dress shimmered with sea-blue sequins. Vogue Pattern #2397,

Jo Francki

VOGUE PATTERNS

The comfort—the unexpected range—of a classic polo...in knits, metallics... to sew for day or for evening

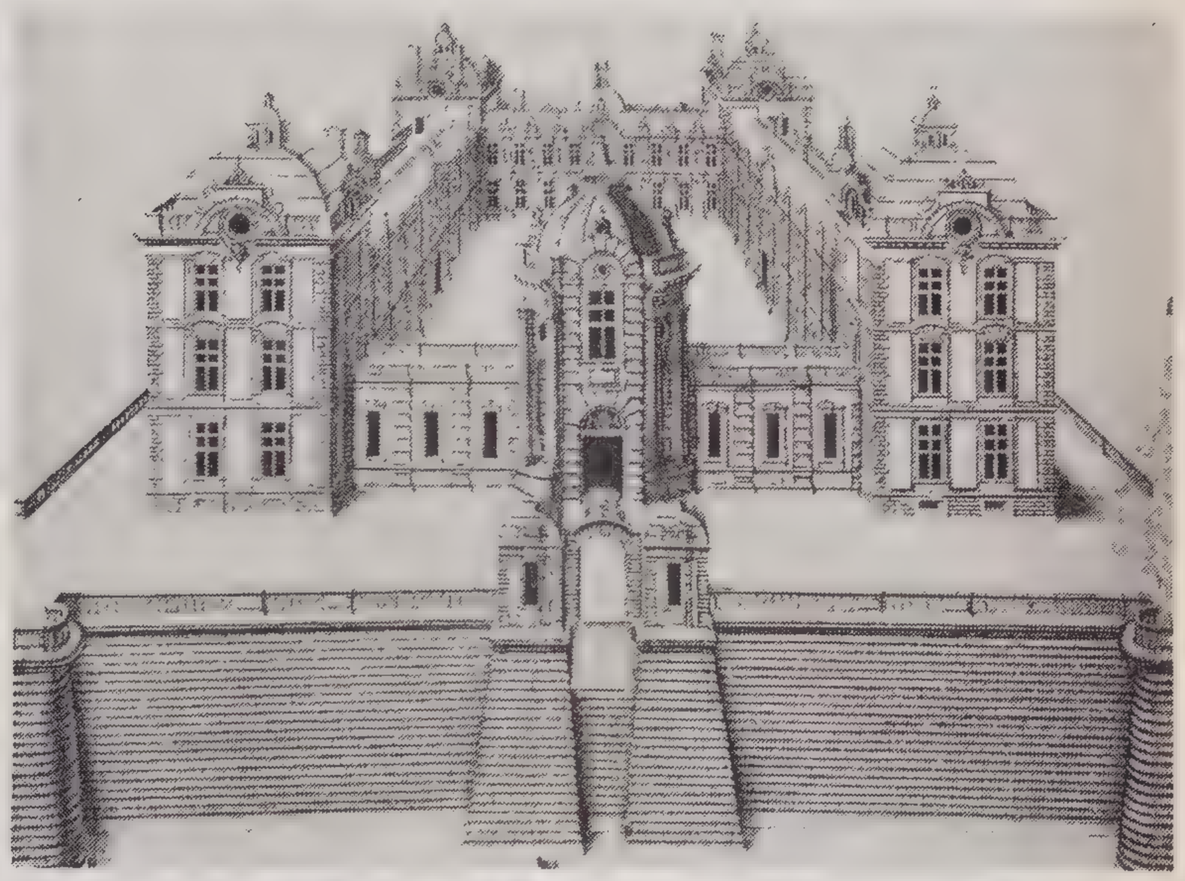
Kasper American Designer Original; polyester/acetate by Sequins International. . . . *Right:* Warm-weather basic—a body-skimming pink knit polo dress, belted here in honey-colored leather. Vogue Pattern #2447; acrylic/silk by Jasco Fabrics. Accessories, stores, and pattern details, see next to last pages. These pages photographed at Casa de Campo, a 7,000-acre resort complex in the Dominican Republic.

Living: Ideas and Trends

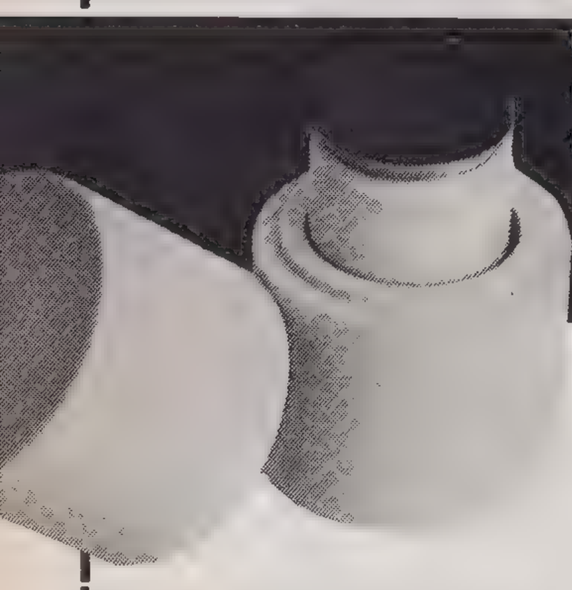
Laura Ashley takes to tile...Porsche clocks a compass...sport straps hold a ton

By Barbara Plumb

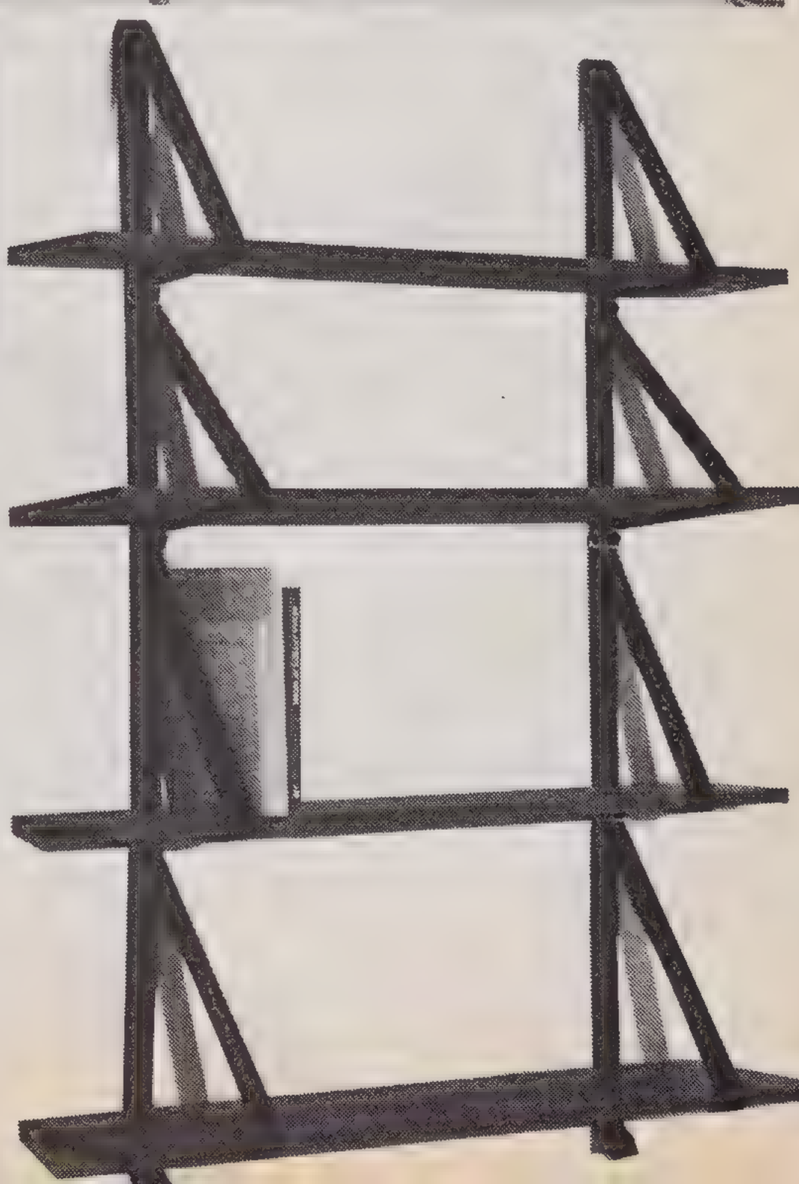
DRAWING LOTS **Stage designs, gardens, monuments, interiors, houses like that *below* are among the fanciful, even bizarre architectural drawings from the sixteenth to the twentieth centuries shown in a new exhibition, "Spectacular Spaces," at New York's Cooper-Hewitt Museum through June 1. Mostly large scale, the drawings—from the museum's collection—show extraordinary draftsmanship, imagination.**



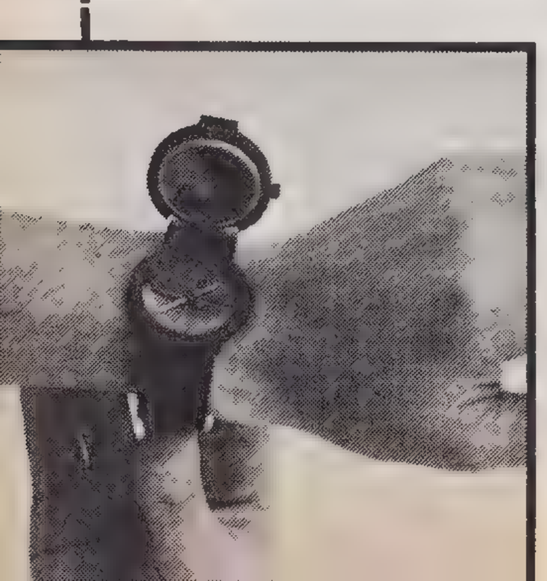
Many new colors are picked from a Victorian garden . . . when women used to believe and understand the language of flowers," says Laura Ashley (*above*) about her romantic new collection of fabrics and wallpapers. They feature the same breath-of-spring country patterns that have become Ms. Ashley's hallmark, but now the designs come in coordinated floor and wall tiles (pictured *above*). Laura Ashley, began in 1953 designing place mats and napkins, now has eighty stores worldwide, seven in the United States. Laura and husband/business partner Bernard shuttle among an eighteenth-century French château, a sheep farm in Wales, and a fifty-five-foot yawl.



Good news for gourmet cooks: *crème fraîche*—a key ingredient in the French cuisine—can now be made easily at home. With Solait, a non-electric, automatic cultured-food maker (*left*) invented by a young architect in New Haven, CT, you can make a quart of *crème fraîche*, extra-rich cream cheeses, yogurt, cottage cheese, buttermilk. $23, Hoc Housewares, NYC



HIGH SLUNG SHELVES **Straps with keepers, buckles, and locks hold the shelves in this ingenious and handsome storage alternative to the usual standards and brackets: Shelf Slings (*right*). Straps of polypropylene webbing—generally used in sporting goods—support up to one thousand pounds and can be adjusted to change shelves' levels easily. Straps come in white, brown, black, gold, yellow, blue. $16.45 a set, (no shelves). Valstrap Designs, 115 Cedar St., New Rochelle, NY 10801.**



NOON BY NORTHWEST The ultimate two-in-one watch for yachters, pilots, hikers: the new compass watch from Porsche Design. The case of the self-winding watch (*left*) snaps up to reveal a precision compass protected by scratch-proof glass. Case and wristband are made of rustless light alloy, black finish. $1800, Tourneau, New York City.

The Trimline telephone puts the whole phone in your hand.

It's the perfect living room phone. The dial and the disconnect button are in the handset. So you can relax on the couch and make as many calls as you want and never reach back to the base. Not to dial. Not to hang up between calls.

And you can choose from a variety of optional cord lengths.

It's perfect for convenience and good looks. Its compact design is an attractive addition to any living room. And you can choose from 10 decorator colors, including new rust and chocolate brown.

Most colors are available with rotary or Touch-Tone® calling.

It's the ultimate in convenience. Everything you need to make call after call is in your hand.

And you know you can rely on your Trimline® phone. It's made by Western Electric with all the reliability you expect from genuine Bell products.

Get the Trimline phone that's just right for you at your Bell PhoneCenter Store. And put the whole phone in your hand.

trimline
by Western Electric

IT'S FOR YOU

"It looks like a Tia Maria night."

The sky has turned that gorgeous shade of amber and copper. It reminds you of other evenings begun this way.

It reminds you of Tia Maria, the delicious imported liqueur that's the color of a delicious sunset.

Tia Maria—smooth and soothing. Its color is to its taste what sunset is to night. A glowing promise of what's to come.

Send for tempting Tia Maria recipes, W.A. Taylor, 825 S. Bayshore Dr., Miami, Florida 33131.

Being "lifted": there comes a time . . .

If you're considering plastic surgery, read this

BY JANE SMITH

In this post-Betty Ford era, everyone must know the minutiae of face-lifts. The nitty gritty has been described in countless periodicals, stitch by stitch, bruise by bruise. Everyone must know; that is, everyone but me. And I learned, traumatically. Before breakfast.

A normal day, it started out to be. Downstairs to scramble the egg. Pick up a piece of mail from Brother Bill, on my way to prepare coffee. Slit open both English muffin and envelope. Scratch breakfast.

The card, attached to a magazine, read: "Dearest Jane. . . " Suspect. Being older, I was never dearest. I was to be placated. But . . . "Dearest Jane. This is a Great (underlined) Idea!" He holdeth not with italics, nor does he hold with caps. And as for exclamation points!!! "Look on page 26 . . ."—and die? I looked on page 26—before coffee—and read about face-lifts.

DEPRESSION. Month-long. Deep. The French would say I'm of "a certain age." I thought I was holding the line passably. Slightly jowled, yes. Of a certain age, after all. Accepting what time had wrought. *Was* accepting what time had wrought. Damn.

I told the story here and there (one must talk about trauma, never bottle it up), and lapped up the expected but-you-don't-need-its, until my phone call to a younger sister. She took a deep breath and said she'd-do-it-if-I-would. No question of need. And she's only a certain age minus three.

We went to a prestigious plastic surgeon in the Big Apple, and ran into a sm-o-o-th operation. "Lifted" nurses, scads of them, all attractive. Several waiting rooms; glass, chrome, plastic. Forms to fill out, forms to read. Sample: " . . . it is impossible to warranty or guarantee results." The doctor seems firm about this. "It is not possible, by surgical operation, to make someone who is over forty years old look as if she were twenty years old or younger!" Not even by unsurgical means. "Plastic surgery of the face, neck, and eyelids retards the aging process and actually slows it up." Does both, yet. And he sends the patient to a special medical photographer, warning that the "photograph (will be) unsuitable for framing." It is. And, finally, a sober warning about postoperative depression. "It is not easy to look bruised and swollen, particularly when natural expectations are towards improving your appearance." No comment.

Form duly read, we pass on to our interview with pleasant nurse. Medical history. Any questions? Repair to doctor's couch, five and a half minutes. "Why are you here? My brother thinks I need it. That's no reason (Right on!). But that *is* the reason. Remove jowls. Eye lift? Why not?" Cost? $6500, plus 10–15 percent for anesthesiologist, plus two to three days' hospitalization. $9000, easy.

Deeper depression . . . preoperative.

We conferred, sister and I. Searched. Came up with several names, and picked the doctor whose nurse called me "Love" on the phone, and quoted $4500 as the fee.

Appointment around the corner from Dr. A. No chrome, glass, or patient skulking around the corner lest she meet her not-so-dearest friend. One waiting room. You take your chances here. Dr. B. greets us, inspects, sighs . . . and agrees it might be beneficial. It appears we suffer from "redundant skin of face and neck, rhytidosis of facial skin, blepharochalasis and herniated orbital fat." So help me.

So we face it, in more ways than one. And face friends who recount tales of accidentally severed nerves resulting in drooping lids/mouths/chins. Nervous tics (so what else, recently, is new?). Firmly, we sign ourselves into the hospital. We take pictures of each other before the event. Our children should remember us without the drooped, nerveless features. We can always say we did it because of them. Delivering our youngest to schools has meant chancing a greeting from school authorities about the *pleasure* of meeting junior's *grandmother.* Hell. We're doing it for ourselves.

X-rays, blood tests, smirking nurses. Pretend not to notice. We're in for S-u-r-g-e-r-y. This is serious. To us, it is.

Under the doctor's prodding, we've opted for local anesthesia. No question when he mentioned Pantopon, which acts as a refined opium. One-upmanship. The kids may have had marijuana, maybe even hashish. *We've* had opium—albeit, the refined kind.

Though we'd been instructed to shampoo our hair the night before, the operation starts with yet another shampoo, done by Himself. No rinse. Just an exuberant lathering, parting of hair, and then the anesthesia. Better than acupuncture. Euphoria, drowsiness, pleasant disorientation. Who is this person who is having her eyelids slit, mutilated, resewn? Who cares? Feels grand. As does the tickling around the ears.

It takes four hours. One hour per eye, one hour for each side of the face. Look up, down, smile, frown. Good girl. Here's your hat.

And into the recovery room, wearing the chapeau. It looks like a nun's cowl. The only visible part of the face is a small section of brow, two deeply black-and-blue eyes, and the tip of a swollen chin. And not very much T.L.C. in the recovery room, either. The attendant nurses know you're not really very ill, but that you are really very vain. Wait until they reach *their* fifties.

Back in the room with ice packs, bloody patches, total unattractiveness. But there are two of us. Everything is okay. So we can't read. We can talk, in a mumbling sort of way. Not to laugh, and hard not to because . . . there are two of us.

Into a borrowed apartment for recuperation. TV, more ice packs, occasional forays onto the sidewalks of New York. Dark glasses, scarves swathed over faces—and who cares? Certainly not New Yorkers. They've seen worse, and we don't merit a second glance. In three days, our eye stitches are removed, relatively painlessly, and we doff our scarves, ignoring the greenish yellow spreading over our cheeks and down our necks. Life is bearable, except for lack of sleep. Were we to be able to sleep flat on our backs without startling ourselves awake snoring, life would be pleasant. A week or two without husband or children might even be classified as better than pleasant. But no sleep. Catnaps when we've been able to cradle our very painful ears so they don't touch the pillow. Which works until arm, hand, or wrist sleep-prickles us awake. Turn over, carefully, and numb the other extremities.

"We look great . . . we will look greater. And gentlemen give us the eye, again!"

But we look great. We will look greater. We think. The swelling insures a lack of wrinkles, but when the swelling leaves? Will the swelling leave? Which do we opt for?

We're glad we did it. We are, we are, we are. In any case, we're stuck with it. A good deal poorer, forced to explain it was not vanity . . . we simply needed a postmenopausal lift; er, boost.

And gentlemen do give us the eye, again. Which gives us a boost, er, lift. ▽

Talking about... Collecting

Trade secrets—for private buyers... Dutch treats in silver... Indian crafts: authentic guide

By Judith Goldman

Grandfather clocks—wholesale—in Twelfth Street shops

The door bears the restriction "To the Trade." But what most people don't know is that private clients can sometimes enter. Dealers in New York's wholesale antiques market—the more than two dozen shops that line Broadway between Eleventh and Twelfth Streets, and Eleventh and Twelfth Streets off Broadway—prefer selling to other dealers, who buy in bulk. They're middlemen whose list prices are wholesale prices. Although these dealers don't encourage private clients (who can be too picky), most let them in, particularly on Saturdays when the street's full of nontrade traffic.

One seldom finds eighteenth-century French furniture, Chelsea porcelain, or Windsor chairs in these East Village shops. One finds nineteenth-century copies of eighteenth-century pieces, furniture-in-the-style-of, restored objects and objects in need of restoration. One can also find a plethora of grandfather and gilded clocks. For fanciers of bronze statuary, the Twelfth Street shops are a mecca of statues of spaniels, Rin Tin Tin, neo-classical nudes, and cowboys after Frederic Remington's. If one has stamina, clear eyes, and has mastered the art of isolating an object from its surroundings, these shops are worth a visit.

Berkely Furniture Galleries of London stocks nineteenth- and twentieth-century game tables, campaign-style desks, and new chesterfield sofas after Victorian designs. Every variety of chandelier, from nineteenth-century crystal to those made of real and simulated antlers, hangs from the ceiling of Martin Steinfield Antique Importers. Bronze statues of stags, soldiers, Theodore Roosevelt, and Dante crowd this sprawling attic of a shop, where keen eyes, sharply focused, are a prerequisite. On the other hand, visitors in Bijan Royal should wear sunglasses. The opulence of marble lions and cupids with wings washed in gold is blinding; but in the glittering, vulgar disarray, one can find Royal Worcester china, a nineteenth-century German porcelain doll, and a delicate, if damaged, signed Tiffany vase.

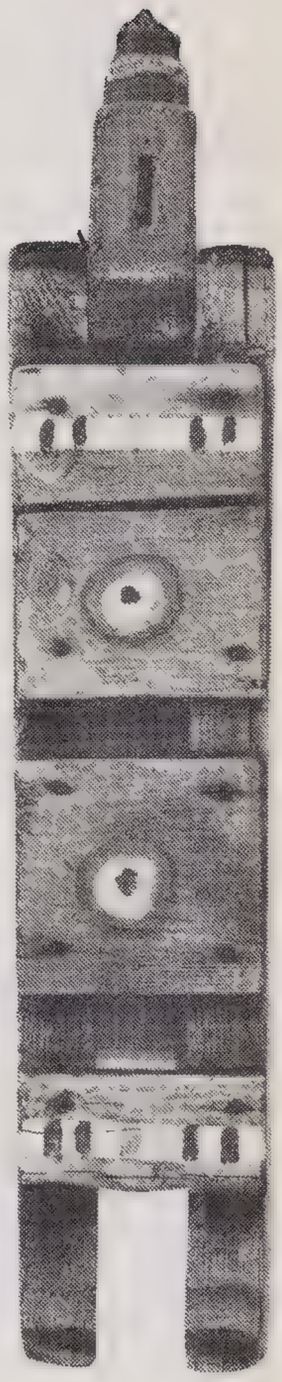
Other shops not to miss: Maison Jean-François Antiquités de Campagne, and Knights in Brass Beds.

PARSONS: WOOD FINDS—RARE PRICES

The current high prices of painting and sculpture are good for artists, better for dealers, and bad for art lovers. The days when one found a drawing for $100 or a painting for $1000 are gone forever. Today a good print, once the poor man's pleasure, starts at $200. But affordable art exists—it's just grown harder to find. The painted wood sculptures Betty Parsons showed recently at New York's Kornblee Gallery are the genuine article: so good and so reasonably priced ($750–$2500), they may be some of the art world's best bargains.

As an art dealer, Betty Parsons is famous for her integrity and clairvoyance; she showed Jackson Pollock, Barnett Newman, Clyfford Still, and other equally famous artists when all were unknown. For forty years, Parsons has been art's gentle protector; for even longer, she's made her own art. But the dealer's reputation has always overshadowed the artist's.

Parsons makes her recent work out of found objects—pieces of wood weathered by the sun, wood brought to her by friends. She paints them in colors informed by nature and years of seeing art, then assembles them into abstract barges, eccentric birds, and landscapes. Large in spirit, silent, exuberant, direct, mystical, new, archaic, personal, and universal, Parsons' art reflects exorbitant feeling. In the current art world, where art is well-made, well-educated, self-consciously smart, cloyingly dumb, and too often unfelt, feeling has become the great rarity.



Betty Parsons' "Police Tower," 1976: a treasure in wood

DON'T MISS . . . *A crop of museum shows and catalogues, each an in-depth seminar for collectors. "American Folk Painters of Three Centuries" (Hudson Hills Press): impressive, definitive essays by experts, augmented by brilliant color reproductions, edited by Whitney Museum director Tom Armstrong and collector-curator Jean Lipman—and the superb show it accompanies at New York's Whitney Museum of American Art through May 13. . . . America's first international silver exhibition: silver mustard pots and coffee urns, candlesticks and chalices, from late Renaissance through early nineteenth century, in "Masterpieces of Dutch Silver" at the Boston Museum of Fine Arts. The exhibit opens May 14. . . . The catalogue from the recent, brilliantly installed Girl Scout Loan Exhibition at Washington's National Gallery—an essential in every collector's library. The show, a fifty-year update of the exhibition that brought the decorative arts to the attention of America's pioneer collectors, reexamines furniture, glass and ceramics made in America from 1650 to 1830. Through July 4.*

Dutch delight: silver "Wine Fountain," 1732

Tracking Indian crafts

The U.S. Department of the Interior's new free guide to authentic Indian crafts lists sources from Alaska to Wyoming for straw and beaded jackets, Navaho rugs and silverwork, Hopi dolls, toys, headdresses, masks. Every shop is Indian owned and operated. The guide tells which shops publish mail-order catalogues and warns consumers to seek out authentic crafts, as many shops also sell souvenirs. Write: Consumer Information Center, Department 633H, Pueblo CO 81009.

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PERSONAL

Taking charge, leaving home

One woman's bold response to restlessness

BY SUZANNE McNEAR

Four months ago in the hot Saturday stillness of late July, I left Chicago—home for nearly twenty years—and returned to New York. I say returned. In truth, I only went to school in the East and lived in New York once, during the year when I was twenty-two. All that comes back now, a feeble hangover from those anxious days, is the memory of a dusty fifth-floor walk-up, too many temporary jobs, a piece of paper on which I had carefully printed in green ink a recipe for vichyssoise, a man named Albert who used to call and say, "How about coming over to the Polo Bar for a little something," the belief that in early summer the leaves on the trees would be warm long after dark.

I returned to New York as I might have returned to London, or Los Angeles, or to the village of Benidorm on the coast of Spain or the railway town of Creel high in the Sierras of northern Mexico, because I had been there for a while and liked the way it woke me up and disturbed me. There are places on earth where your blood runs faster and where you tend to believe your vision has improved, where all the silhouettes are suddenly sharper. That is why travel is a salvation for people like me, and why I would travel far and more often if I did not have children for whom I am still responsible, if I did not have to earn a living. As it is, I am blessed with just enough freedom and just enough money to be able to make this much of a change.

"I liked the way New York woke me up"

Why would you want to leave? The first person to ask me that question was my mother. We sat, nearly a year ago, on the terrace of the house in which she has lived for the last twenty-five years on the far edge of the city in Wisconsin where she has lived for most of seventy years. The roses were in bloom. Out of sight, a mower paused at the end of a field, turned, and started back. Down where the lawn ends and the beach begins the high grass bent with a breeze, and far out on Lake Michigan an ore boat moved south so slowly it might have seemed stationary to anyone who had not grown up on this lake. We sat on the terrace eating cucumber sandwiches so thin and small they might have been eaten with spoons by children instead of two women contemplating midsummer. Why? What she meant was, why would you want to leave your home, your friends, a place where you belong, *are known.* Why would you want to leave that part of the country where you were born, have family, Christmas dinners, summer weekends, angel-food birthday cake with butterscotch frosting four times each year for three children and for you. You are not known in New York. You have no ties there.

My mother is right. I have no ties when I leave the Midwest. I am not *known*. But there is the other side to that fact. For a long time, I had been having trouble keeping my eyes open. For a long time, I had been moving around with the ease of the blind man moving through his own house. If someone had entered my world and upset the order, moved everything in it one foot to the right, I would have known. But no one did. Nor did I. Perhaps because I had allowed the barriers to grow and they were formidable. Behind them lay what lies behind most lives that have become too *(Continued on page 314)*

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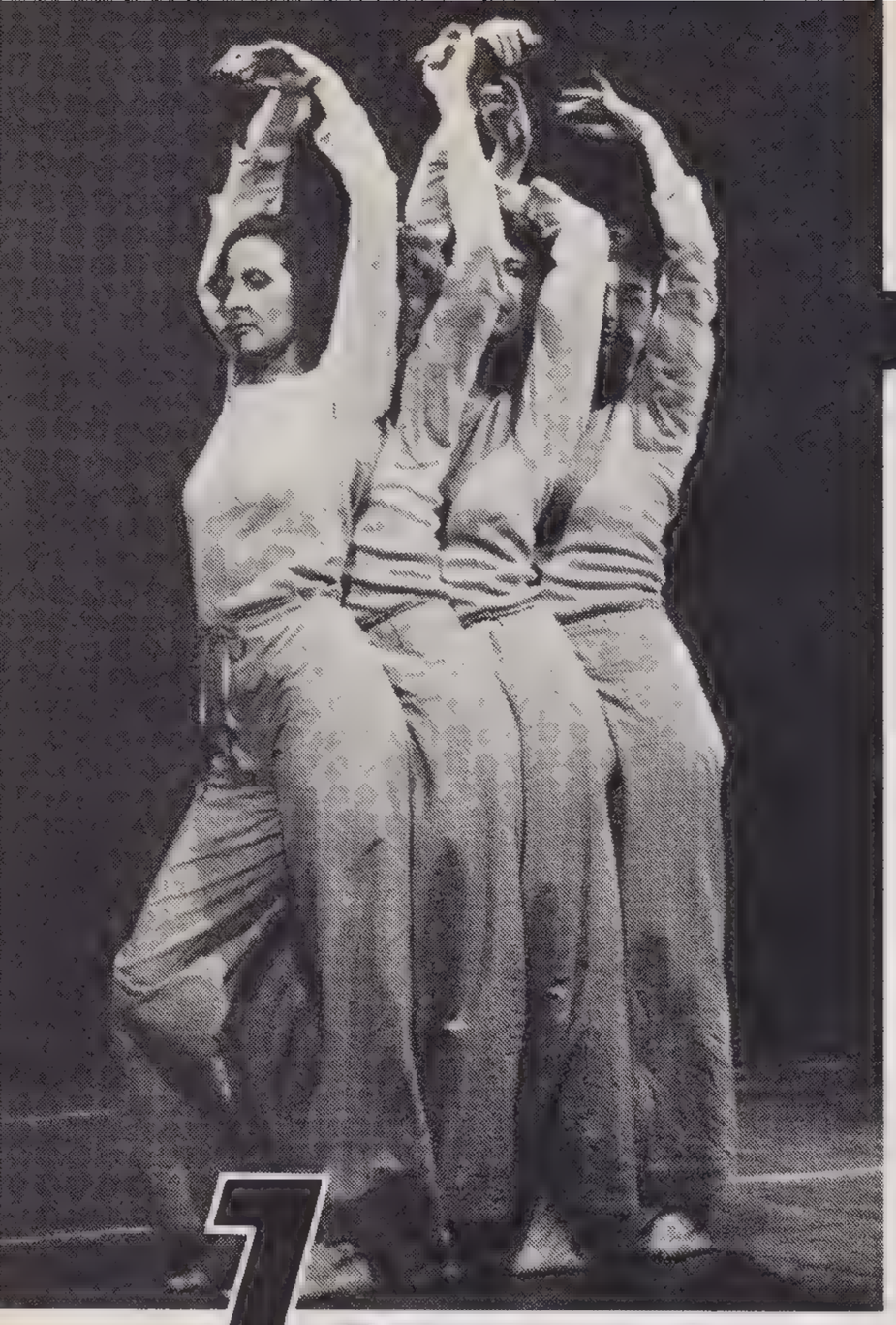
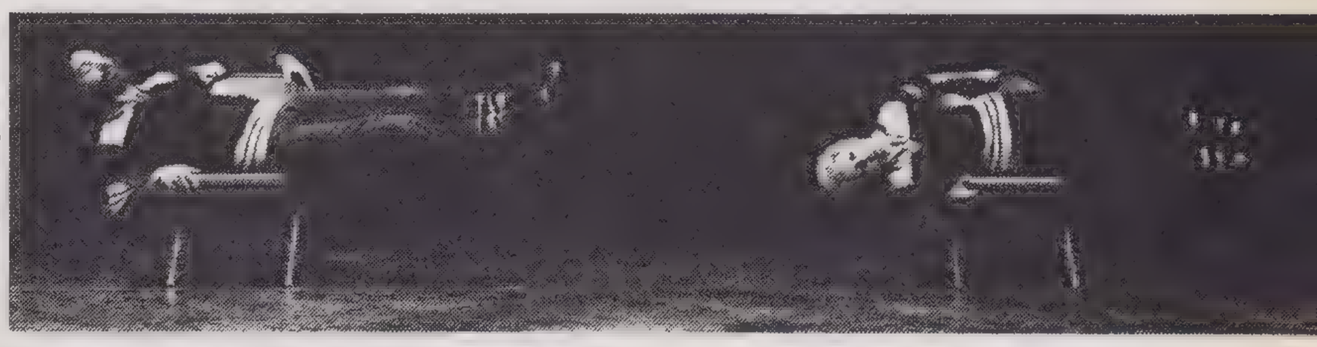


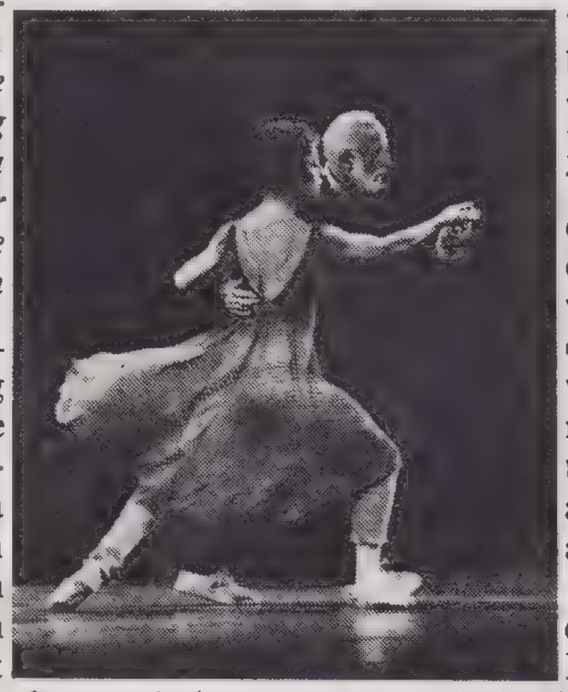
Talking about... Dance

A different way of seeing—on television, WNET's dance "Beyond the Mainstream"

By Holly Brubach



Glimpses of "Dance in America": left, Trisha Brown's "Spanish Dance" and, right, David Gordon's "Chair Dance" with Valda Setterfield, from "Beyond the Mainstream" this month. Center, Jerome Robbins rehearsing Natalia Makarova in his "Other Dances" for the "Duets" program earlier this year.



Having seen a ballet in the theater, many people express surprise and even disappointment at the way it comes across on TV. Such a response is not elitist but misguided. The fact is that dance on television is not so much dance as it is television. Though stationing a video camera in the orchestra may initially seem the most faithful approach to dance designed for the theater, the result is inevitably boring television—and a disservice to dance interesting on its own terms. TV crews have just as often been guilty of the reverse—fancy camera angles and close-ups that obscure the landscape of the dancing; George Balanchine once lamented that choreographers could at best "rent" their works to television. These were the precedents, the problems attendant when in 1974 the National Endowment for the Arts media panel conceived of a two-year-long dance series for television, and a team under Merrill Brockway's direction at WNET set to work on *Dance in America*. Five years and twenty programs later, "Beyond the Mainstream" (airing May 21) documents the past two decades' worth of work by choreographers of an experimental bent, with an eye to the future, for a fitting conclusion to the series.

What emerges as the key to *Dance in America*'s success is a give-and-take that makes for the best possible compromises. "Translating dance with any degree of sensitivity," Brockway explains, "requires a collaboration—we wanted the active participation of the choreographer." In several instances, this meant no less than restaging sections of a dance to fit the camera's scope.

That proscenium theater is fundamentally incompatible with television is proven by the different spaces each defines: Dance onstage relies on the perspective that pervades Renaissance art—broader in the foreground, receding to a single vanishing point. Whereas a camera marks off space in the shape of a triangle, ranging wider with distance. Lines of dancers advancing on the audience would on television look like a wedge formation with one dancer in the lead. "Certain things just can't be contained," Brockway admits.

Other aspects of dancing are sometimes better conveyed by video because the camera can selectively edit what we see. In taping Steve Paxton's work in "Contact Improvisation" for this last segment, one camera was assigned to the points of contact, giving the TV audience an advantage over a live audience seated farther away. In the cases of Laura Dean and Kei Takei, whose work "relies on repetition to get you to see details," Brockway explains, "a close-up takes care of it."

This capacity to direct our attention enabled Brockway to turn to a more discursive format for "Beyond the Mainstream," to catalogue the work of six choreographers, members of the 1960s "avant-garde." All six share in the search for some new "performance art"—nontheatrical, non-virtuosic, non-proscenium ways of dancing, outside the traditions of the ballet and modern dance. The program alternates snatches of performance with brief commentary, an approach well-suited to the subjects since the fascination of their work often rests less on the movement itself than on the ideas that inspire it.

Brockway now regards the entire series as "a basic library" with elements that can be reorganized, used again and again; he would like to do a program for children. Meanwhile, Merce Cunningham, Twyla Tharp, and others have been exploring dances made expressly for video on their own. Tharp looks forward to the day when dancers can live off the revenues of their performances on video disks and welcomes the prospect of committing new ballets to videotape for a record of the choreography, to replace repertory as the sole means of keeping a dance alive.

Though *Dance in America* officially draws to a close with "Beyond the Mainstream," the craft and technique developed over the last five years will undoubtedly be put to good use for years to come. There is still no substitute for live performance. But televised dance may be the best introduction to the real thing yet. Even for veterans of the theater, there is much to be gained by watching already familiar dances from the video camera's vantage.

Frank Conversano, Sara Rudner, NYCB's Bart Cook in Yvonne Rainer's "Trio A."

MORE DANCE:

While high-school seniors everywhere are practicing their hesitation steps to the tune of "Pomp and Circumstance," students at The School of American Ballet (Suzanne Farrell, Merrill Ashley, Gelsey Kirkland, Fernando Bujones, all number among its alumni) are polishing their *entrechats* for the annual workshop performances, open to the public—May 12 at the Juilliard Theater, NYC. On the program: George Balanchine's *Raymonda Variations*; Alexandra Danilova's staging of *Swan Lake*, Act II; and more The only dance academy of its kind in the U.S., SAB was conceived in 1934 by Balanchine; since then, it has established a tradition of the best training in the American style.

Heroine-worship: Martha Graham revives her half of *Episodes*, a 1959 collaboration with Balanchine—her part, "a dramatization of the last moments of Mary, Queen of Scots." And a premiere, *Judith*—the apocryphal story of Judith and Holofernes. For the Graham company's Met season, NYC—April 22–May 3.

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LEAVING HOME

(Continued from page 312)

comfortable, too familiar. Certain places, certain people, a calendar of events as predictable as the seasons, habits and patterns as sure as snow clouds in November. Conversations so invariable they could be the work of a single storyteller who could tell them over and over until her tongue melted.

Why are you leaving, a friend of twenty-five years wondered. Because I went to lunch in a white dress with four red-wine stains on the front. I didn't notice until I was out in the daylight and I didn't care. I sat next to a man who had just written a book and who knows more about Oriental art than I will ever know, and the only thing I can remember about our talk is the moment I said I was awfully tired of runny Brie. "Because it isn't any fun any more," my friend said, quoting the Hemingway story we had read in our school days. Because I had become lazy. Because there were no demands, no surprises. In the spring, I sold our apartment to that same friend's first husband who was now divorcing his second wife to live again in the city, across the street from his first wife.

"There are places on earth where your blood runs faster, and your vision improves"

I came to New York and my children followed a few weeks later. Together we engaged in the task of finding our way, finding a new life. Sometimes I was reminded of others who had left Chicago before us. A couple who had moved to a small town in Georgia where they were restoring a seventeenth-century house, a couple who had moved to Washington because he wanted to be a part of the energy program instead of a successful stockbroker, a woman who had gone to Cameroons to practice midwifery, another woman who had left Chicago with four sons and bought a house in a Long Island potato field near Sagaponack. I wondered how it had been for them. And sometimes I thought of the early explorers crossing the Atlantic, sailing through the Straits of Magellan, bringing China ships into the harbor at Acapulco. It is difficult to discover what happened on those journeys. The journeyers were too busy charting courses to tell. (It was Defoe at his desk in England who dreamed up the stories that were interesting.) So it was with us. The days shot past. We studied our maps, invented our own landmarks.

Friends had warned us not to arrive in summer. There is no one here then, and you will die in the heat. Not idle threats, those. We walked miles through air so thick we used our arms to cut through, and for weeks we did not see the open sky. Even the sun was black. When I called people from the old days, I listened to the ringing and wondered with the curiosity of the voyeur what their empty rooms must look like. Sometimes toward morning, I lay in a tub of cool water and read Edith Wharton; and often in the evenings we sat in the one air-conditioned room and watched television—English plays, unhampered by commercials, once at midnight, the first flashes of a pornographic film. Astonishing.

We took a boat trip around Manhattan, confirmed what we had doubted, that it was an island. We went to Fulton Street, and to French bakeries and to Korean markets. What does bean curd taste like? The man poked his pillow nose up from behind the counter. Like bean curd. Don't touch. We went to lunch at The Russian Tea Room and listened to a woman tell of a new small business she was considering. Lion's manure, which is so marvelous for keeping small animals out of the gardens. But hard to come by, her friend wondered. Not at all, darling. The zoo! We blinked over bowls of cold borscht.

I opened a bank account and watched with wonder as the balance dwindled. On a Friday before Labor Day, the computer—our teller—turned against us and we waited until Tuesday for money to arrive from our old bank. Where there was not an eight-day wait for checks to clear. Where we *were known.* We went to a free Shakespeare play that weekend and met a man who had become an actor at the age of sixty-five. You see, I said. Anything is possible here. Anything.

In front of the building where we were to live, we watched two men survey the spread of wet new cement there. They opened cans of Budweiser and drank to their perfect work. Inside, at the far end of the lobby, a door opened and a woman in a wheelchair and two small, determined escorts appeared. All were in their late nineties. The occupant of the chair was wrapped in a baby blue-plaid blanket and only her face and a shillelagh of hair were visible. On they came, through the lobby, past the doorman, out the door, down the narrow plank stretched over the walk. We had stopped breathing but the ritual proceeded. A little bird cry and a flutter, then three people and one chair, two workmen and the doorman were floundering in the cement. Five minutes passed before everyone was out, safe, unbroken. Up the plank went the threesome, a calamity of grey heading toward home. The workmen looked at each other, opened another Budweiser. I coulda tole ya, the doorman said.

We lived in a series of apartments loaned to us by people who had gone away, and arrived in September at a duplex where a large room with French doors opening onto a tree-lined street held this: a brown satin couch, a white silk chair, a thousand books. There are twelve pints of Haägen-Dazs coffee ice cream in the freezer, my daughter reported. There are twelve bottles of Perrier water. And, in the study, a letter from Graham Greene. A solemn person, a writer, she smiled. There were also many days when the abrasiveness I had sought sought us. Times when I could not sleep and thought of a word used by a woman who had just moved here: "Shreck."

It is a Jewish expression for the jagged edge running through. A word akin to my Protestant despair.

But it is already November. The older girls have gone back to their schools; and the youngest, still at home, makes her way less cautiously than last month. I sit at my own desk in a room with books I know and pictures I recognize. There is a nest here now, but no barricades to keep out the unfamiliar.

I have been thinking about the restlessness that brought us here and of a sailing trip I took one fall on the Sea of Cortez. There on the narrow stretch between mountains and desert and the sea, I sometimes saw date palms growing. I read that they are kept alive by sub-surface fresh water that may run for miles under the burned out land and dry river beds. Restlessness is like that, I suspect. It is an energy that may very nearly rule us in youth, be pushed, of necessity, far beneath the surface of our lives when we are adults, but still can make it possible for us to extend ourselves and take another direction when the time is right.

On my desk are photographs of family and friends, and I would not want a life without that country and those people to return to. Nor can I imagine wanting a life without the need to do more and be more that brought us here. ▽

TOTAL WORK OF ART

(Continued from page 256)

works shown at recent *Documentas* fill every frame of *Our Hitler*—from Joseph Beuys's cradled dead animals and lard secretions to Ed Kienholz' mute and mutilated mannequins, to Dennis Oppenheim's puppets and dummies, to Anne and Patrick Poirer's miniature burned-out cities.

The seven-hour duration of the film recalls John Cage's esthetics of boredom, its climax after climax as numbing as Cage's loudest electronic screeches. The film's structural repetitions and projected drawings and collages, eerily juxtaposed with robot-like actions, remind one of Robert Wilson's endless autistic operas. Other images are drawn from the history of German art, from the nineteenth-century Romantic landscapes of Philipp Otto Runge and Caspar David Friedrich to the bitter photo-collages of German Dadaists like Hannah Höch and Max Ernst. The quintessential image of German art, Dürer's immobilized "Melancholia," is recast by Syberberg as a contemporary German youth ruminating on the essential German sado-masochistic pleasure, the "joy of guilt."

The complexity of Syberberg's *Our Hitler* marks it, to my mind, as the most important work of visual art Germany has produced since the War. His equation of Hitler with the artist and his definition of the film director as an authoritarian, manipulative, and perhaps even sadistic personality who can glue you uncomfortably to your seat for seven hours strike more deeply to the heart of any theory of the media than all the sociology textbooks of the Frankfurt School.

Recalling that the only Nazi cultural contributions to be remembered are the propaganda films of Leni Riefenstahl, Syberberg leaves you painfully aware that, given the realities of power in a technological mass society, the film director may be the Führer of the future. ▽

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Talking about... Art

By Barbara Rose

Top masterpiece-stalker... out-front women... Down East disturber

The acquisition record of Alfred Barr, former director of Museum Collections at New York's Museum of Modern Art, was a hard act to follow, especially since Barr had already acquired many of the key masterpieces of modern art. These days, with the art market escalating out of sight and many if not most major works in museum collections already, there are few bargains and fewer works of first quality left to buy. Nevertheless, William Rubin, MOMA's current director of painting and sculpture, has managed to fill in lacunae in the collection by acquiring such masterpieces as Miró's "Birth of the World," Picasso's "Charnel House," and Matisse's "Swimming Pool."

Tracking down unique works is a pursuit Rubin, who goes after the special work needed to complete an aspect of the Museum's staggering permanent collection, seems to relish as a sport as thrilling in its way as big game hunting. "MOMA collects in an extremely focused way," he explains. "Our purchases are not random; they fit a long-established pattern of filling in what we perceive as gaps in our historical collection."

In the art world, Rubin is known as both a sharp eye and a sharp trader who shops for best buys with a vengeance. Once a private collector, he has given up collecting for himself, bringing all the zeal of an art hunter to his job at MOMA. Indeed so enthusiastic is his pursuit of the great (especially when it is underpriced), he is sometimes referred to as "the grand acquisitor."

This month, when the Picasso show he first began planning with Picasso himself opens at the Museum of Modern Art, Rubin will have the pleasure of seeing one of his most important acquisitions, the 1912 "Guitar,"—pictured *above*, with Picasso and Rubin—the first metal Cubist construction, which Rubin talked Picasso into giving to MOMA. "Even Picasso was amazed we would empty out the whole museum for him, but I convinced him we would," says Rubin. "And now I've kept my promise."

WOMEN ARTISTS ON THEIR OWN

Helen Serger of la Boetie Gallery in New York has assembled an intriguing show of avant-garde women artists from Europe, Russia, and America—*Pioneering Women Artists, 1900–1940*—that includes work by most of the leading female early modernists. Along with well-known artists Barbara Hepworth, Marie Laurencin, Käthe Kollwitz, Sonia Delaunay, Lee Krasner, and Georgia O'Keeffe, the exhibition—through May 15—includes work by less-known Lou Loeber, Varvara Stepanova, Esphyr Slobodkina, who also deserve the attention they missed when women artists were invisible.

The catalogue essay by Katherine Michaelsen gives the impression that one reason these women were invisible was that they were overshadowed by the male artists with whom they formed "enduring personal associations." It appears that these relationships with male artists were invariably destructive to the woman's potential—even in the best cases. Could it be that more women artists are prospering in the 'eighties because they are no longer marrying male artists?

Sonia Delaunay's "Dress Design." Overshadowed by husband Robert?

MAINE MAN IN NY

At New York's Whitney Museum of American Art through May 25, a retrospective of paintings by Marsden Hartley, one of America's greatest Modernist artists, deserves applause. Identifying himself as the "painter from Maine," whose difficult, moody landscapes reflect the acerbic, flinty spirit of his New England birthplace, Hartley became disenchanted with the hermeticism of abstract art that he had embraced as a youth in Europe. Later, Hartley, archetypally American, married expressionism, with American Scene subjects in a powerful, disturbing style that has many parallels with the romantic, religious content of the New York School. Now that young artists are focusing on the metaphoric and spiritual content of their imagery, working in deliberately raw, painterly styles, Hartley is newly relevant.

Marsden Hartley's "Portrait of a German Officer," 1914

ART IN STREETS, STORES

With Director Janet Kardon in charge, the Institute of Contemporary Art in Philadelphia continues to be a center of imaginative thinking. In April, Kardon showed "site works"—art intended to dramatize specific places outside the museum. Until May 18, she presents "ICA Street Sights," turning Philadelphia into a gallery by inviting artists Colette, Ira Joel Haber, Robert Kushner, and others to use the city's department-store windows, lobbies, and plazas for exhibitions and performances.

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A plight of poets

The White House celebrates verse-reading, serving up hors d'oeuvres and ego

BY JOHN SIMON

Though it may not be his inalienable right, every American should visit the White House at least once—preferably, as a youngster being taken there hopefully put it, "when the Whites are at home." Last January 3, at the suggestion of the editors of *Poetry* magazine, the White House gave an afternoon party by way of "A salute to Poetry and American Poets," as the engraved invitation read with somewhat unorthodox capitalization. As a critical contributor to *Poetry*, I too was summoned. I had no idea who and how many were invited, and whether the Whites would be in. But there was the honor, the historic occasion, and the hobnobbing with leading poets, I thought, overlooking another "H"—the hangers-on.

When my friend Nada and I arrived on that sunny but cold afternoon, we went to the wrong gate; by the time we circumambulated half the WH property, we had to take our places at the end of a long queue. The line moved with hexametric slowness, and we were relieved when friendly faces appeared behind us: the poet James Wright and his charming wife—people to talk and commiserate with while cooling our heels and freezing off our ears. I asked Jim if he recalled an article I published long ago in Vogue, in which I picked him as one among a half dozen of our best younger poets. He did; poets get so little recognition in our society that they cannot make light of the tiniest scrap.

Our chief topic during the long wait was the amplified birdsong that thundered at us from many loudspeakers across the WH lawn. Actually, it was more of a bird *croak*: the surly, rapacious clamor of, at best, grackles, at worst, carrion crows. We wondered whether this was a salute to the bards from the birds, broadcast by courtesy of some WH factotum unable to distinguish between buzzards and nightingales. (Shades of LBJ announcing that he would quote his favorite verses from Robert Lowell, and proceeding to misquote the most famous verse of Matthew Arnold!) Perhaps, one of us ventured, it was just a device for keeping mischievous starlings from the lawn by warning them that Big Brothers were watching. Only much later did someone divine that this must be a disguised radar system for detecting unpoetic cuckoos sneaking in explosive eggs.

The line moved so slowly that various afternoon strollers inquired what kind of tourists we were, the term "tourists" chilling Apollo's votaries to their already gelid marrows. When we finally got to the gate, we grasped the problem: though nothing had been mentioned in the invitation, guests were expected to produce two pieces of identification, preferably including a driver's license. Now, unbeknown to the WH, poets are the sort of people who carry neither credit cards nor drivers' licenses—many of them do not even drive. (They mostly ride Pegasus, for which they need only their poetic license.) So there was much desperate scrabbling to get identified and admitted. But the trouble did not end there. At the back door of the WH, where, like other tradesmen, the poets had to enter, there was an even more rigorous identity check and, naturally, an even longer wait.

As we approached the door and saw that a slow line was forming to the left and a somewhat faster one to the right, I wondered whether they were separating the good poets from the bad ones. But a voice proclaimed: "Married couples to the right, unmarried ones to the left!" This did not prove to be a hint to the poets to give up their wicked, bohemian ways—merely the need to check *both* members of couples with different last names. Once inside, however, our trials continued: we were handed a program announcing (this was, apparently, an afterthought) poetry readings by three poets per room going on simultaneously in seven rooms—but, we were told, only the Green Room, Blue Room, and Map Room still had standing room available.

Beaming poets vied for the TV limelight

Walking upstairs, we studied our programs and tried to pick the best poets remaining at our disposal—merely to be greeted by a peremptory voice trumpeting that only the East Room (i.e., none of the above) could still accommodate a few standees. At this point we had to pass by a table where two young women were seemingly handing out white carnations. As I reached out for a flower to present to Nada, I was cut short with "Are you a published poet?"—the species, evidently, for which white carnations bloom. In my younger days, I published a number of poems, but not enough for a volume. So, as I turned carnation red, I returned the white carnation. Rules, apparently, relaxed later on: I noticed a young, unpublished publicist sporting a published-poet carnation.

The three readers in the East Room were Stanley Kunitz, whom we had already missed; Josephine Jacobsen, who was just droning out her concluding verses; and Robert Hayden, who forthwith began reading his "The Night-Blooming Cereus." Nada could barely control her giggles: poor Hayden looked and read like a poet from Central Casting. A bulging, disheveled, thickly bespectacled man, he had to hold his text an inch from his nose, and couched his uncommunicative verses in an impenetrable delivery. Yet the East Room was clearly the grandest of all, and became, once Hayden ceased, illuminated rather more than *al giorno* for the benefit of the TV cameras that, the poetry part being over, sprung to action.

The room was packed, with Rosalynn Carter, Amy, Joan Mondale seated up front; and a legion of others sitting, standing, or milling all around. Assuming that the six other rooms were equally crowded, there must have been several hundred people present, and, God knows, there are not that many poets in the whole world. So the first game was figuring out which were the poets, which the hangers-on. This was easy: the demonstratively underdressed ones and the ones bedizened like Third-World diplomats in their May-Day best were the poets; the rest were assorted spouses, publishers, editors, journalists, socialites, etc. A more difficult game was trying to guess who had picked the readers. Some plunked for James Dickey, the Carters' fellow Georgian and author of the Inaugural Poem, who read in the Red Room; others guessed John Frederick Nims, the editor of *Poetry*, who read in the Green Room. This "inside job" hypothesis got some support from the printed program's having changed John Frederick Nims to a mere John, and Theodore Weiss to Ted—the kind of liberty only poets could take when supplying the names of friends or their own.

But the "intramural job" theory also had firm adherents: some of the readers had little poetic merit, but were Blacks, Hispanics, Orientals, women, former anti-Establishment beats (now, to be sure, in Brooks Brothers suits), former or present poetry consultants at the Library of Congress, or writers in Yiddish—in short, the kind of enlightened cross section that only a WH social secretary could come up with.

By this time, Mrs. Carter was behind the lectern and graciously read us the little speech that was, helpfully, printed in our programs. It was replete with such Carterian tropes as impassioned tautology and nifty antithesis; we heard about writers reflecting our "hopes and dreams and aspirations" and helping us "understand our own feelings and emotions" while they "mirrored life in both its funniest and most tragic aspects, chronicled large events and small . . . [for] Americans young and old, rich and poor. . . ." "Poetic and prosaic," I could not refrain from adding.

Then, with winsome extemporaneity, Mrs. Carter briefly reminisced about long fireside evenings during which Jimmy read poetry to his family. Stepping down, she yielded the lectern to Amy, who stood there for a while, as pale as Ligeia or the lost Lenore. Surely, she was about to launch into "The Raven," by Mr. Edgar Allan Poe. She didn't, though, and her mother returned to invite the poets to join her on the rostrum. There was just room enough for the twenty-odd readers to share the TV limelight, but the invitation was not specific enough. *(Continued on page 322)*

Top experts' straight talk: late pregnancy and you

Here, pros and cons in postponing a child, ways to improve baby's chances

BY DEBORAH BLUMENTHAL

More and more American women over the age of thirty are having babies; from 1973 to 1977 alone, the number of women over thirty having a first child increased by over 60 percent, the National Center for Health Statistics reports. Later marriages, career advancement, and progress in fertility management are some of the reasons.

But is it risky to become pregnant after thirty? What do physicians and their patients say and feel?

Most importantly, advances in obstetrical care and genetics are reducing risks, while a spate of new books on childbirth—*Pregnancy After Thirty-Five* by Carole Spearin McCauley (Dutton), *The Pregnancy After 30 Workbook* edited by Gail Sforza Brewer (Rodale), *Women Can Wait* by Terri Schultz (Doubleday), *You're Not Too Old to Have A Baby* by Jane Price (Penguin)—are making women increasingly sophisticated and better prepared to handle the physical and emotional stresses of pregnancy. Some physicians now feel that a woman's physical and mental health may have more to do with the success of her pregnancy than her age alone.

"Older women aren't that statistically different," says Desider J. Rothe, M.D., director of the Prenatal Diagnostic Clinic at the New York Hospital-Cornell Medical Center. "What is important is the individual, her education and attitude."

Still, many healthy, well-educated women feel pressured by advancing age alone into having a child as early as possible, "before I become too old." Traditionally, the medical profession feeds their urgency as well.

"At thirty-five, you're an old hag," jokes Graham G. Hawks, M.D., director of obstetrics at the New York Hospital-Cornell Medical Center. In medicalese, the terms used to describe a woman having a first child at thirty-five or over are "elderly primipara" or "elderly primigravida," an alert to physicians that she is in a high-risk category. But, as several experts point out, just because she faces risks at slightly higher levels than those faced by younger women, her pregnancy should not be treated differently.

"I was a statistical risk that had little to do with reality," remembers Edie Grossman, forty-three, chairman of the Humanities Division at Dominican College in Rockland County, New York, who had a first child at age thirty-nine. Typically, she was turned down for obstetrical care because she was considered statistically high-risk or was matter-of-factly viewed a candidate for a Cesarean. She persevered, however, and finally found a physician responsive to her needs.

As author Jane Price says, "What an older first-time mother needs is not a special type of treatment for pregnant crones but high-quality medical care—a physician and a hospital with facilities that can handle, and have had experience with, the whole run of complications associated with having a baby."

But for some women over thirty, the problem is not pregnancy but becoming pregnant.

Somewhere between twenty-four and twenty-six years of age, women are supposedly at their reproductive peak. After thirty, fertility decreases. Though it is still possible for a woman in her forties, and occasionally even in her fifties to conceive, at around age forty, it is estimated that the chances for conception are about half those of a woman thirty-five or younger, because either fewer fertile eggs or none at all are produced.

Older moms make better mothers

If she does conceive, will a woman over thirty have more difficulties during pregnancy and delivery than a younger woman?

"No, statistics lump everything together," says Irwin Kaiser, M.D., director of obstetrics and gynecology at the Albert Einstein College of Medicine in New York City. "As far as the mechanics of a pregnancy go, there are no differences." As women mature, though, they generally develop more medical problems—high blood pressure or obesity, for example—that can affect the course of pregnancy and delivery.

Other experts asked, however, cite the statistics which show that, in the last half of pregnancy, women in their late thirties having a first child are almost twice as likely to develop toxemia as women in their twenties. This condition is associated with high blood pressure, retention of fluid in the tissues, and protein in the urine. Toxemia endangers the safety of the mother and child.

At least one obstetrician, though—Tom Brewer, M.D., president of the Society To Protect the Unborn Through Nutrition—is convinced that toxemia can be avoided by following an adequate diet throughout pregnancy. Some physicians partially agree, acknowledging that very young women who are poorly nourished have high rates of toxemia, too. But still others in the field are convinced that the cause of toxemia is not yet known.

Abnormal position or "presentation" of the fetus is a second problem that occurs slightly more often in women in their thirties. Instead of head down, the fetus may lie in a transverse position (across) or a breech position (feet or buttocks down). Delivery by Cesarean section safely handles this problem, which in part accounts for the higher rate of Cesareans among older women.

Couples in their thirties also face statistically higher risks of having children with genetic disorders—most commonly Down's syndrome, formerly called mongolism. This condition is caused by the presence of an extra chromosome in the baby's cells, resulting in mental retardation and sometimes heart defects. Though all women face the risk of having a child with Down's syndrome, the chances go from about one in 2500 for a mother under twenty, to one in 850 between thirty and thirty-four, and one in 280 for mothers aged thirty-five to thirty-nine.

Fortunately, amniocentesis can detect Down's syndrome as well as dozens of other disorders. "But it isn't a perfect family-planning tool," says author Price. "It can't predict genetic mutations or screen out every kind of birth defect that exists."

The test is usually performed on women over thirty-five after the thirteenth week of pregnancy. A needle is passed through the abdomen into the uterus and a sample of amniotic fluid is withdrawn. The fluid, containing cells the baby has shed, is cultured and analyzed. Though the test involves a small possibility of puncturing the fetus, causing infection or bleeding, and possible miscarriage, "it's a small gamble," according to Dr. Hawks, compared to the disorders it screens for. A greater problem, according to some experts, is that not enough women, under the guidance of physicians, take the test.

Ninety-seven percent of the amniocentesis tests show that the fetus is normal. In the majority of cases, it appears that nature stops development of a child with chromosomal abnormalities by spontaneously aborting the pregnancy shortly after conception.

What else can a woman over thirty do to reduce risk and make her pregnancy safer?

Eat an adequate diet before becoming pregnant as well as during the pregnancy. Hugh R. K. Barber, M.D., director of the Department of Obstetrics and Gynecology at Lenox Hill Hospital in New York says, "Nutrition plays a role throughout pregnancy. Women who are healthier are more likely to have better ova."

Dr. Tom Brewer is convinced that good nutrition "is the one proven way to reduce the risk of complications for yourself and your baby to the lowest possible level." In *The Pregnancy After 30 Workbook,* he proposes a "No-Risk Pregnancy Diet" based on between 80 and 100 grams of high-quality protein each day (130 grams if you are having twins) and, in the last half of pregnancy, approximately 2600 calories daily (up to 3100 for twins). He also recommends "salting food to taste with iodized salt." Of course, every woman should follow her *(Continued on page 322)*

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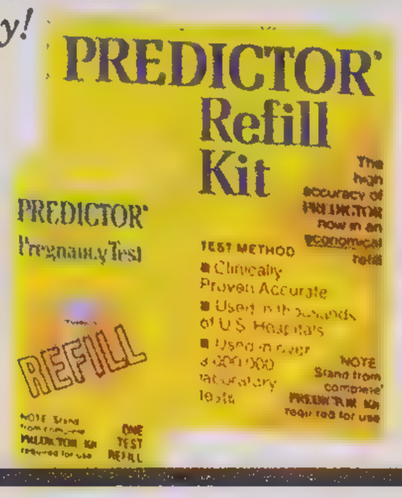

LATE PREGNANCY

(Continued from page 320)

obstetrician's advice on the use of salt.

Other ways to reduce risk:

- Avoid X-rays during pregnancy.
- Avoid emptying cat litter boxes or eating underdone meats—both of which can spread the toxoplasmosis virus. This condition is especially harmful in the first trimester of pregnancy and may cause mental retardation, epilepsy, hearing loss, and eye damage in the child.
- Stop or reduce smoking, alcohol intake.
- Look for chemicals in food, cosmetics, and household products that may be harmful.
- Avoid use of all drugs, including aspirin, unless advised by your physician.

Although statistics indicate that younger women may be better suited biologically for pregnancy, recent studies indicate that older women may be taking the lead in mothering capability. In a study of nine-thousand women who gave birth in a hospital in Copenhagen in 1959-60, Brian Sutton-Smith, M.D., of the University of Pennsylvania reported: "Younger mothers may be biologically better at having babies, but they are not better at mothering. By one year of age, the babies of young mothers begin to show deterioration, [i.e., more health problems] while babies of older mothers, who did not have a good start, are showing considerable improvement."

What makes many older mothers more suited for the job? Maturity. Having had more time to devote to themselves, older women feel more experienced and psychologically better prepared. They have had time to nurture themselves so that now they are better able to nurture a child.

Attorney Mildred Rosen, former commissioner of the New York State Labor Relations Board, married at thirty-two and waited nine years to have a child. "Even though I was thirty-two," she says, "my career hadn't bloomed yet." At age forty-one, she knew the right time had come; and she became pregnant. She had worked, traveled, and fulfilled all her interests and was ready to devote herself wholeheartedly to motherhood.

Edie Grossman has similar feelings: "I felt sorry for the twenty or twenty-five-year-olds I would see in the park. I had been an adult for that long, and so I didn't feel as though I missed anything. I never felt a sense of sacrifice. I didn't resent my son for interfering with my life because I had been alive for a long time." ▽

PLIGHT OF POETS

(Continued from page 319)

Promptly, wives were heard nudging their husbands all over the East Room: "Go on, dear, you're a poet!" And all sorts of beaming poets mounted the platform, so that when the readers from the other rooms arrived, there was no vacancy. Some non-reading poets, shamefaced, stepped down again; others blithely brazened it out. A. R. Ammons, a good but nonreading poet, was so mortified by his gaffe that he swiftly fled both the dais and the White House.

Another long wait ensued for everyone to shake hands with a receiving line consisting of President and Mrs. Carter and Mrs. Mondale. A story began circulating: Rod McKuen's press agent had called at the last minute and vehemently demanded an invitation, hitherto unforthcoming, for his client, America's most popular poet. The oversight was promptly rectified, and there, with his back to most of us, stood, conversing with the chosen few and leaning on his cane as if it were a rhyming dictionary, America's most popular poet. The hubbub of general poetic indignation effectively drowned out a string quartet—three men and one young woman in Marine dress uniforms—playing unheard selections.

Soon, however, good tidbits and drink (no hard liquor, however) set everything to rights. It was a boisterous party where poetry people from all over gossiped with long-unseen friends, and only Huntington Hartford departed miffed at having somehow missed out on the presidential handshake. There was just one unjoyous incident: an elderly Black poetess, standing by the buffet table, suddenly collapsed. The nearest thing to a doctor, a poetry-writing psychiatrist, rushed to her aid, pushing his way through a small crowd that already encircled her. Slowly, she got up, only to keel over again—no reflection on psychiatry, I'm sure. When, on her second try, the woman remained perpendicular, the party continued merrily. Only one secret serviceman was heard complaining: "I never saw such a crowd before. These people weren't in the least impressed by their surroundings—they might just as well have been chattering away in a New York pub!"

Of course, the gala part of the proceedings was a dinner that evening, to which the publishers of *Poetry*, various Washington dignitaries, prominent partygoers and such were invited. And very few poets. ▽

Women, success, and Nancy Drew

What makes a heroine in 1930—or 1980? Brains, guts, and a touch of class

BY FRANCES FITZGERALD

Not all mythical figures wear togas, and Carl Gustav Jung did not finish the job of cataloging all the archetypes of human existence. There are modern characters who loom far larger in the collective unconscious than any Greek deity—at least to judge from the sale of books. Take the Gothic heroine for example. If you've never read a Gothic novel, think of *Jane Eyre* and forget (as you surely have) the ending. A beautiful dark young woman, orphaned at birth but educated to gentility, goes off to work as a governess in a gloomy castle. There are skeletons in the cellar and half-naked women raving upstairs. It rains a lot, and the only other company is a demon lover. Finally, just in the nick of time, a well-set-up nobleman rescues the governess from a fate worse than death—financial embarrassment, and the need to take care of children.

On the other hand, there is Nancy Drew. It cannot be that the Nancy Drew mysteries have sold more copies than all of the Gothic novels combined. Still, 1980 is the fiftieth anniversary of the Nancy Drew series; and the fifty-eighth volume of the series will appear sometime this spring. Thus far, the Nancy Drew books by "Carolyn Keene" (Harriet S. Adams) have been translated into over a dozen languages, including Icelandic and Malay, and they have sold seventy million copies in the United States alone. Seventy million! The number is almost that of the entire female population of this country over the age of eight. It surely exceeds the number of females whose parents could have afforded to buy them a hardcover mystery when they were eight, nine, or ten years old. Such popularity over fifty years calls into question the very notion of a "generation gap"—at least as it applies to girls of about that age.

Of course, some girls (some boys as well) must have read the Nancy Drew books merely for the thrill of a superbly crafted mystery. Others, however, must have found deeper attractions. And if these more passionate readers are who I think they are, then the Nancy Drew stories tell us a lot about the fantasies of white middle-class girls in this country. What do women want, Dr. Freud? Let me tell you about Nancy Drew.

At sixteen (or eighteen as she appears in the later stories), Nancy Drew has the figure of a swimmer—tall, clean-limbed, athletic. With her regular features (no zits) and reddish-blond hair, she is attractive—attractive rather than beautiful. She looks good in the conventional department-store clothes that she and her friends wear. (She wore dresses exclusively until sometime in the '60s; now she puts on the occasional pair of slacks or shorts, but never, *never* has she gone about in blue jeans, minis, or granny dresses.) She lives in what seems to be a wealthy suburb of a small Middle Western city. River Heights is a nice, clean, friendly place surrounded by farmland and wooded lake country. Nancy's father, Carson Drew, is a prominent citizen of this town, a distinguished criminal lawyer and former district attorney. He's rich, but as an independent professional only respectably so: enough to give Nancy financial security as well as impeccable social credentials. In part, but only in part, because of her position Nancy has many friends and is always being invited to dances, barbecues, and club outings. She does charity work and often takes vacations in lakeside cottages or goes on trips abroad. She's one of those enviable girls who is popular without trying to be so.

Nancy has it made. But in her home life she has it made in a very special way. Her father is a widower with no other children, his wife having died when Nancy was three. Handsome, humorous, and intelligent, Carson Drew treats Nancy like an adult, discussing his cases with her, asking her advice, and taking an interest in all of her projects. An indulgent parent, he never interferes in her life, yet never fails to provide her with all the support she needs, be it moral, professional, or physical. (When she is in trouble, it is often he who appears at the head of a rescue operation.) Apparently, he has no interest in any other woman. Nancy, for her part, runs the house—no onerous task since there is a housekeeper called Hannah Gruen. Hannah Gruen is very much a part of the family. A "motherly" woman of a certain age, she keeps the home fires burning with domestic warmth. She dotes on Nancy and looks up to her. Nancy thus has a "mother" who is no rival for her father's affections and no threat to her status in the house. She has—sex aside—all the advantages of being a wife and a daughter with none of the corresponding disadvantages. She lives in an Oedipal dream come true.

Perfectly secure, Nancy is at the same time perfectly independent. She goes to school, we are told; but, as the stories are always set during her vacation (a vacation that has now lasted for fifty years), schoolwork is no more of a burden than household chores. Then, too, she always has enough money to do exactly what she wants—buy lovely clothes, take airplanes, stay in first-class hotels . . . whatever. Most important, perhaps, she has a car—always a dashing new-model car, which she drives skillfully. In the earlier books, Nancy's car has almost mythic proportions, for, like some magical knightly steed, it will take her anywhere in the imaginary country of River Heights; it gives her total mobility and, while she is driving it, a physical equality with men. (In the later books, Nancy travels a lot on airplanes outside of River Heights. This is, I think, a loss; for while airplanes are a more modern method of getting about, they are impersonal and they must go to real places which—even if they are such places as Machupicchu—are less exotic than the imaginary country she lives in.) Interestingly, there is no passion for horses in these stories—none of that old-fashioned kind of sex appeal for Nancy.

Nancy is not, of course, one to abuse her many privileges. They are plot necessities, most of them, and she is a serious, responsible person—if anything, a bit long on superego. She cares about people's feelings. She cares about the poor and the distressed. Needing nothing herself, she undertakes to solve mysteries most often for the purposes of helping someone else out. She likes mysteries for their own sake, but her esthetic pleasure in them is usually enhanced by the pleasure of altruism. No show-off, she has all the virtues the headmistresses of fashionable boarding schools used to label—with some wishful thinking—"aristocratic."

Nancy could be a bore were it not for her independence of mind and her physical courage. These two qualities are by far the most striking things about her. Her looks, her other virtues pale into the background beside them. At sixteen, Nancy is a self-starter, a young woman of initiative. While she enjoys her friends, she doesn't depend on them, and she's quite happy by herself. She'll refuse invitations or cancel dates if she has a mystery to pursue. Her football-playing beau, Ned Nickerson, may bring a blush to her cheeks; but it is he who follows her on adventures. (Readers have apparently complained of Ned's ineffectuality, with the result that in the later books Ned sometimes rescues Nancy in the nick of time.) Sex is not an issue for Nancy. She's as innocent of lust as she is of any notion of male superiority. She's above squeamishness, fits of giggles, boy craziness, morbidity, mystical longings, and everything else that tends to go with rampant pubescence. When her adventures land her—as they often do—in dank, spider-infested cellars, dark closets, or creaking attics, her hands tied behind her back, she keeps cool and takes the intelligent, rational way out. Then she will probably pull the spark plugs from the villain's getaway car and call the police.

Still, Nancy is no tomboy. She can cook, nurse a sick child, or wear an evening dress as well as she can fix a car or make a hypothesis. Her omni-competence—as well as the precise gender role she is playing—is the more sharply drawn by contrast to her girlfriends. In at least one of the early books, Nancy's companion in adventure is a petite, dark, stereotypically feminine girl called Helen Corning. In the later books, she is usually accompanied by two cousins: Bess, a blond giggler who thinks only of boys and rich desserts; and George, a slim, dark, short-haired girl who does judo and mocks her cousin. In this triptych, Nancy stands in the middle, between two extremes. (The author must have felt the need for this balance rather strongly, for three girls are *(Continued on page 324)*

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NANCY DREW

(Continued from page 323)

a bit cumbersome to the plotting. Still, there is an additional girl for readers to identify with, and Claude Levi-Strauss would surely approve.) Nancy thus neither "acts like a girl" nor "acts like a boy." She acts much as the liberated woman of 1980 is supposed to act. The amazing thing is that she has been doing it since 1930.

The great popularity of Nancy Drew over the past fifty years raises some interesting questions. Could it be that American women have harbored fantasies of being liberated women for all that time? That it took nearly forty years for the fantasy to turn into some kind of political reality? Or could it, on the other hand, mean that eight- to ten-year-olds have a very different view of a woman's place in the world than their older sisters have? Do Nancy Drew's most ardent fans abandon her at puberty for the Gothic governess and her demon lover? *Mes soeurs, mes hypocrites lectrices,* I confess to being such a case—or at least to having spent all Christmas day at the age of twelve blind and deaf to everything but *Gone With the Wind.*

But we can't really have forgotten Nancy Drew or abandoned her completely for Jane. The proof lies in the politics of the '70s. Most likely, we merely forced the two heroines to coexist, for (while they might dislike the association) they complement each other. One is an Enlightenment child—rational, secure, active. The other, a Romantic—sensuous, vulnerable, ruled by passion. They are to each other as light to darkness, as yang to yin. ▽

Frances Fitzgerald, *Pulitzer Prize-winning author of "Fire in the Lake," is the author, most recently, of "America Revised."*

THE HAGMANS

(Continued from page 267)

chili served with French bread and cheese—Maj's: a country quiche made with layers of potatoes, cheddar cheese, broccoli, a sprinkling of nutmeg. And no one worries about wet feet or dogs trailing in sand from the beach onto the hardwood floors.

Life in the open is what the house—with its rustic wooden interior, skylights, greened with plants everywhere—is all about. Rooms open into one another—the kitchen is part of the living room, the hot tub/Jacuzzi, focal point of the house, can be reached from the patio, living areas, and dining room by way of sliding glass doors. Filled with tropical plants, ferns, orchids, this enclosure always has a sunny outdoor feeling.

Swedish-born Maj believes that life should be filled with sensual pleasures, bases her custom-made hot-tub business on that principle. Before she builds tubs for clients, she interviews them to find out exactly what they want, what will make them feel good ("feel good" is a Hagman family motto, and Larry even has a flag inscribed with this message). Then Maj measures her clients, so she can place the water jets where they will provide the most relaxation and pleasure. The Hagman tub measures ten feet by ten feet, but Maj has built others as large as sixteen by sixteen.

At the Hagman's, in hot water is a very good place to be. ▽

GERMAN MASTERPIECE

(Continued from page 256)

become hopeful for its future. Indeed, nothing could have seemed less likely than what Hans-Jürgen Syberberg has achieved. *Hitler: A Film from Germany** is a work of the most amazing power and ambition, in certain respects the most ambitious film ever made; and, I think, one of the great works of art of this century.

As everyone who has heard of it knows, the film lasts seven hours. Indeed, in any discussion of *Hitler: A Film from Germany*, its length is invariably the first thing that is mentioned—always with suspicion, usually with disapproval. In response to questions, Syberberg has given us as a justification of the film's length that the film is a "work of mourning"; and, to mourn those many millions whose death Hitler caused, is seven hours—he asks—really too long? But this is to make his film sound exhausting, which it is not, rather than tonic, which it is: exuberant, visually ravishing, witty, churning with ideas. The length of his film is, in part, a shaping moral notion. (The notion of a work that is worthy of the demands of its subject.) But it is, even more, an esthetic impulse. Syberberg wants to give the audience not only a deeply serious experience but a large, generous one. And he does.

Syberberg's aim is nothing less than to come to terms with the horror of Hitler, with the appearance of absolute evil in history: to provide the great work of art about the German (that is, European) catastrophe of the first half of this century. It is a work that sets itself the most ambitious models: to be a modern *Inferno* or *Paradise Lost*, to be the great historic epic of our time. Given his subject, Syberberg feels, his film has to be excessive; has to include a multiplicity of approaches, a multiplicity of voices; has to be open to all possible references in the past and present. He is right: the length he has chosen is absolutely necessary, and satisfying as an experience. Syberberg's idea is to exhaust, to empty his subject—to offer as many perspectives as possible. So, for example, the account by Hitler's valet of the Führer's taste in underwear, when he got up in the morning, what he liked for breakfast—Syberberg's version of the banality of evil thesis—is followed by musings on the sheer unreality or unthinkableness of the distances that astronomers propose for our comprehension when they describe the galaxies.

Though Syberberg starts from the old-fashioned, conservative view of Nazism as the explosion of the German demonic (the thesis of Mann's *Doctor Faustus*), he does not rest with that notion. Syberberg's epic of consciousness is about history but it is set in the present tense, more than three decades after Hitler's death and the end of the Third Reich. Strictly speaking, all the characters in his film are dead. (To think about history is, always, to think about the dead.) Syberberg's method is to present them as dead and us as haunted. To set out to demystify Hitler (the Hitler-that-was) would be a trivial project; now, it is all too easy to see the Nazis as a gang of charmless grotesques and cynical cripples and wonder how people could have been seduced by *that?* Rather, Syberberg proposes that we confront the image of Hitler (the Hitler-that-is) to experience its range and our response to it—our numbness, our complicity, our grief; to acknowledge its ravages, its triumph.

Hitler: A Film from Germany is neither a work of narrative fiction (its subject is historic truth) nor a documentary (virtually everything we see is staged). Syberberg proposes to transcend the opposition between fiction and documentary, that primal opposition which has dominated the history of cinema (Méliès versus Lumière, Eisenstein versus Vertov), the opposition addressed with such ingenuity by the last great modern filmmaker, Godard. Godard once proclaimed that his aim was to make fiction films like documentaries and documentaries like fiction films. Syberberg's cinema offers a supremely ambitious antithesis to the documentary standard and the ideal of analytic narrative drawn from it by Godard. But it is, as much as the work of Godard, a hymn to cinema—full of passionate conviction about cinema as an ideal space of the imagination. Perhaps there is hope for the movies still. ▽

*The film's American distributor, Francis Coppola, is presenting it here as *Our Hitler, A Film from Germany.*

SYBERBERG ON HITLER

(Continued from page 256)

belong together as a torture for him and as a model of a combined sound/image for us.

It is not only a montage of the attack and its casualities in one; but, amid the noises of the war, we hear the mass murderer's speech—that ideology that made this war a special war, a struggle for humanity, for freedom, against the devil in his greatest confusion and most aggressive efforts against the world so far. Whenever we hear these sounds of the Hitler war, we have to know what they signify beyond the normal matters of bravery and steel storms in other wars. The death of love was always present; and even a Himmler could not endure it, which was why he needed his secret masseur, for otherwise he could not have stood it. He could not have gone on living. That too is part of the history of this man and this era, an era that so greatly valued strong men and the false myth of diabolical heroes.

And so, ultimately, enlightenment occurs, knowledge about the powerlessness of the strong men and their great danger. A knowledge without aggression and, as is possible today, with a certain distance and even some sympathy, which can be useful to all knowledge. For rage was always a bad teacher, and hatred is good in wartime; but we live in peace, as it is called, and we want calm insights to help us avoid repetitions.

The entire Hitler film is a child's world of puppets, dolls, full of stars and music, the material for a child's huge nightmare, such as has never been dreamt, tormenting and bright. A montage with the cinematic devices of the irrational. It contains everything; the spectator must draw his own conclusions. Anyone who wants it more direct starts lying, preparing the next errors. The extremes of our tradition are harnessed together through montage, such as only the sound film makes possible today. Yes, here, at the end of these seven hours of Hitler/Germany tragedy, joy is still possible, despite everything. At the end, the silence of melancholy remains as a new variety and consequence of abortive German idealism. Not embracing the world in this kiss of the entire world, with joy, but entering the black hole of the future, full of melancholy. A new German tiding, perhaps not the worst. ▽

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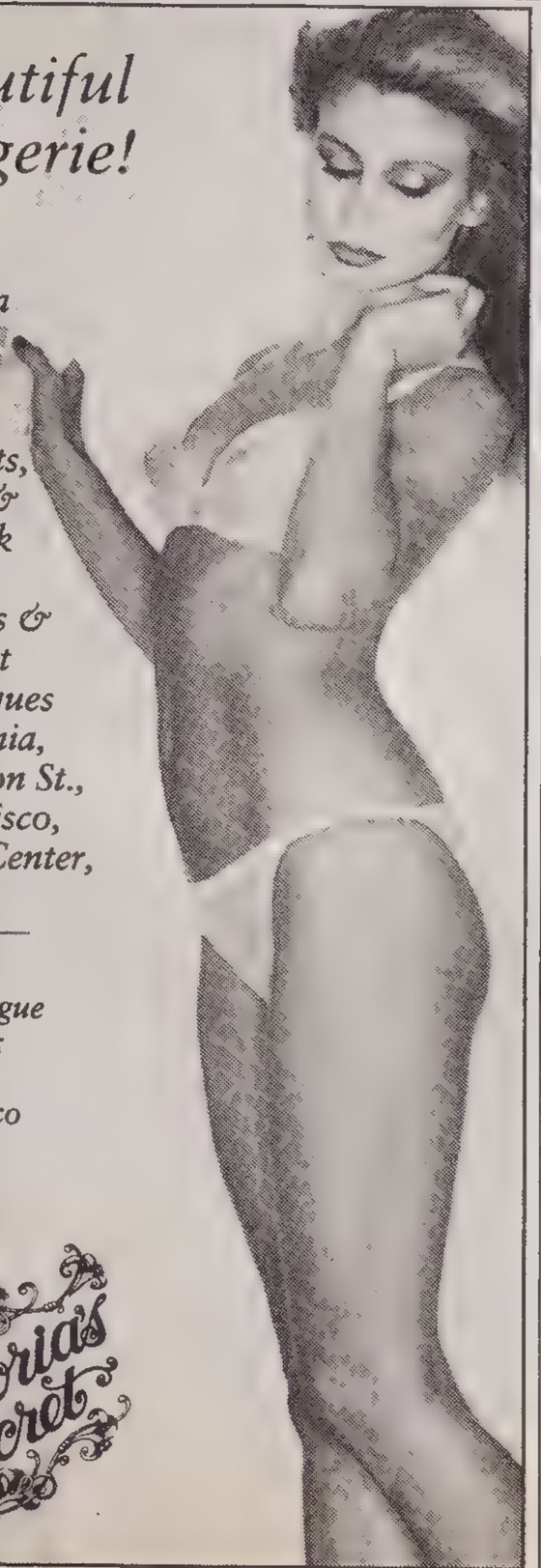

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FORGET REALITY

(Continued from page 290)

Hawaiian Muzak, and forget it. It won't work. A 1980 reality won't accommodate the peculiar talents of these comics any more than the skating rink at this year's Lake Placid Olympics would have provided the perfect setting for Sonja Henie.

But if "truth" was out of the picture in the Golden Era of movies, morals were in. With war, bread lines, and the New Deal came an affirmation of life. Frank Capra led the field, and the fact that his pictures are popular again is perhaps the best barometer of our own times. The resounding success of the low-budget sleeper *Breaking Away* has a touch of Capra. Folks who cheer that Indiana boy on his bike are assured that life is good, even wonderful. Audiences are sophisticated, but they're rediscovering the secret of movies: real art is in the imagination.

"Beginning to talk about love again"

Ask me about trends, I'll tell you this: romance is making a comeback. It's got to. It's all we've got left. People are beginning to talk about love again. It's the only four-letter word that hasn't been overexposed. *Kramer vs. Kramer, The Black Stallion, 10,* and *Nijinsky* are all love stories. And you can't deny the romantic ingredients in recent winners like *Chapter Two, The Electric Horseman,* and even *American Gigolo.* Hollywood may not be discovering romance the same way Greer Garson and Walter Pidgeon discovered radium, but they know the sound of coins at the box office. And if nobody wants to provide fresh insights, they can always dust off the old ones.

Don't be surprised if Diane Keaton shows up in the old Bette Davis role for yet another fox trot. *The Great Gatsby, King Kong,* and *The Prisoner of Zenda* were warmed-over flops, but the gross on *The Champ* is a recent reminder to modern moguls that there's more in those vaults than cobwebs. *Holiday* and *Laura* are on the agenda for forthcoming remakes; the new *The Postman Always Rings Twice* is ready, with Jack Nicholson and Jessica Lange in the old John Garfield-Lana Turner roles; and this summer, Candice Bergen and Jacqueline Bisset are taking over the old Bette Davis-Miriam Hopkins roles in a recycled *Old Acquaintance.* If the new movies don't work, let's bring back the old ones.

Wonder not why Charlie Chaplin is still as popular as Woody Allen. When the Nazis broke into Anne Frank's hidden attic prison in Amsterdam, the walls were papered with photos of Hollywood stars. She hadn't lost the capacity to dream, and neither should we. Let movies be movies, people seem to be saying; and, if the lines of kids piling into revival houses to watch Fred Astaire don't get the message through to Hollywood, maybe the rapidly diminishing box office of *Cruising* will. ▽

COUPLES

(Continued from page 261)

in love—a victim for every bully, a bully for every victim—of course. It takes two to push-and-pull.

V. A young woman is walking sideways down Eighth Street in New York City, next to a young man. As they pass, I overhear her say, beseechingly, ". . . but every time I bring it up, I get the feeling that you. . . ."

All around the city, I think, there are women Expressing their Feelings, going to some trouble to Make Contact. Women asking, "What are you thinking?" Women watching men's eyes for signs, reading flickers of muscles as coded messages. Vigilant women.

From the sidelines, it seems that every couple in the midst of a hard time is a story of a woman trying to pin down an elusive man. There are exceptions. The woman unthrilled by the man who's nuts about her. The wife whose husband is the one asking, "What are you thinking?" The man enraged by a woman's seeming indifference, who was charging down to SoHo to tell her what he wanted from her. "This is war!" he said and jumped on his trusty steed.

But traditionally, holding a Relationship together has been woman's work, and in most of the relationships that are touch and go, it's the woman who's touching and the man who's going. It's the woman who leans forward and wants to draw a small circle. Differences in the way boys and girls are raised lead women, more than men, to value, and believe they require, intimacy. A mother handles a girl baby with the familiarity with which she handles herself. Not so a boy baby. A little girl who clings to her mother's knee will not be pushed off—to play on her own or with other children—the way a boy would be. Women grow up to pay more attention than do men to faces, tones of voice.

To say this is female behavior is only to say it is the behavior of the less powerful and these gender distinctions are fading as women tap sources other than Relationship for personal power, which is dignity. But meanwhile, the differences make for different social roles. A linguist, Robin Lakoff, studying female and male speech patterns, found that "women's language" was more tentative, less specific, more polite, more questioning than "men's language." Two psychologists, however, noticed that women's language will be used by anyone in a dialogue who is in a vulnerable, off-balance position. A man who comes to a police station for help will adopt women's language to talk to the (more powerful) police—female or male.

In the dialogue of push-and-pull, the one who is pushing has less power. The one who is pushing is asking, and asking, perhaps, in such piteous style, it seems—to both of them—that she is nothing without him. This is not a flattering light in which to be seen. It breeds contempt, it inspires bullying. A psychotherapist named Sheldon Kopp coined the word "narapoia"—the reverse of paranoia—to describe the behavior of those who "do little to take care of themselves beyond trying harder and harder to please the people who treat them badly," he writes in his recent book, *An End to Innocence.* "Narapoids are usually found attached to unkind lovers. Characteristically, they are understanding of others' cruelty . . . The more coldly detached their lovers, the more trustingly narapoids cling to them. Some of these . . . are men, but most are women." And, I would add, the more the narapoid clings, the more coldly her lover will detach. "I want *this* from you, and *that*," she says futilely, where *this* and *that* are intangibles, symptoms of devotion. "I get the feeling that you . . ." she reproaches, punishing him because he seems not to care for her enough. "You didn't call . . ." she accuses, proving that he doesn't care enough.

There is an enigmatic Oriental saying: "The center of the universe is in your belly!" The ultimate in narcissism, you think, until you see someone acting as though the center of the universe is located in someone else.

The woman's purpose is to evoke reassurance ("Why, you crazy wonderful woman! Of course I love you. Let me prove it. Where's the nearest mountain? Where's the deepest river? How about dinner tonight?"). The effect, though, may be to persuade the lover that, in fact, he does not love her enough. She is demanding that he change his behavior even as she pushes him further in the wrong direction. These demands, perverse as they are, issue from her sense of helplessness, and confirm it. She has forgotten that she has power of her own, the power to change her half of the sequence of push and pull. That's her only power—to change her own behavior, to lean back and let go and see what happens. (If she is in the other role, she could break the sequence by moving towards the man with reassurances and great displays of adoration. One is not so motivated to change in this role, though. One is not suffering, only under siege.)

The one who is pushing is afraid to stop pushing. She's afraid she'll lose the game completely. She suspects that the only bond between the two is twined of her reproaches, demands, needs, vigilance. To let go of that rope is to test the invisible.

The strange thing is this. When she finally and truly gives up and lets go of the rope holding him, what happens more often than not is that he grabs for it. There may be something powerful and magical about reaching the end of your rope.

VI. A man and a woman had one of those on-again/off-again relationships. Three years of demands and promises, disappointments and separations, reconciliations and renewed promises. It was the man's belief that he was incapable of monogamy. Sometimes he would resolve to try—to be good. Sometimes she would resolve to try—not to mind if he were bad. She must have left him three times.

The fourth time was different. She really meant it. She'd given up. She'd reached her limit. She could not change him and even more convincingly, she could not change herself. She would never not-mind. She went home.

A month later, he came after her. They've been together ever since, making commitments left and right. They may not live happily ever after, but something is different. He's not running away anymore. He's standing there and talking to her about next year.

Another man complains about the demands a certain woman makes on him. She wants him to call her at such-and-such a time. She wants him to start looking for an apartment for the *(Continued on page 328)*

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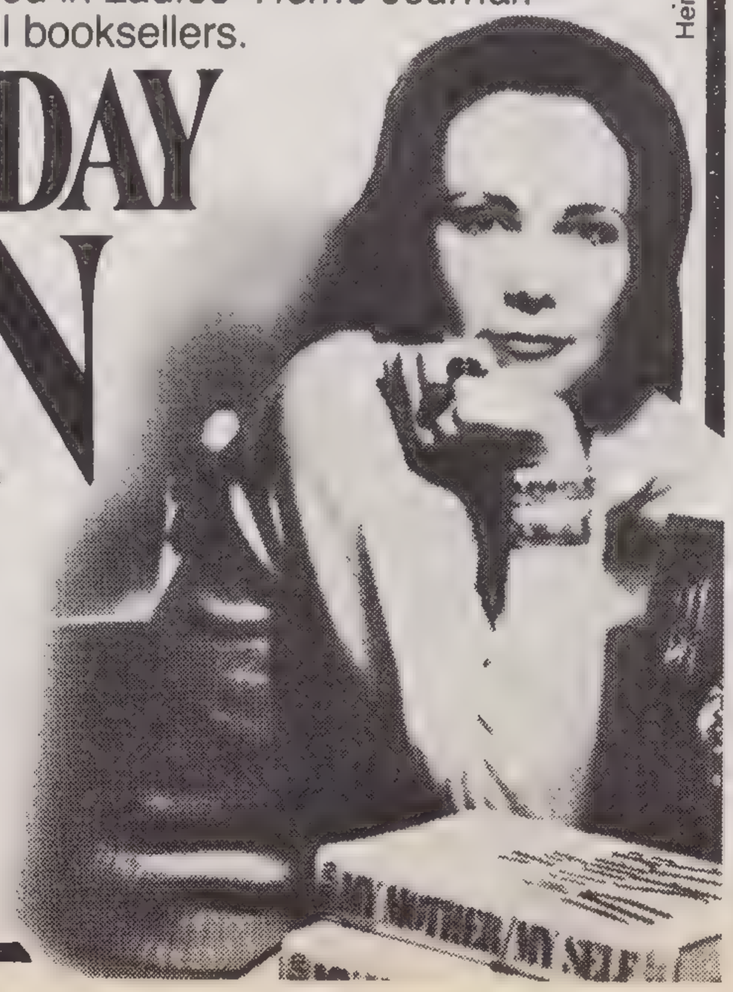

Henry Grossman

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(Continued from page 327)

two of them. She's wrapping up his future and, he says, he's not ready to be wrapped.

Why does he promise to call her at such-and-such a time?, he's asked. Well, he realizes with a sly smile, his promises keep her pinned to the telephone, waiting for his call. Unimpaled, she might wander off with another man.

The more one person clutches in the relationship, the less the other has to clutch. In this couple's system, the agreement is that she will do all the clutching for both of them. If she eased up a bit, he would dash forward to pick up the slack.

VII. We are each more comfortable in one position or the other, clutching or being clutched, pursuing or evading. The few times I've stumbled into the clutches of someone ardent, I've been mighty edgy. Disoriented. "What are you thinking," my pursuer would

"'This is war!' he said, jumping on his trusty steed"

ask. I'd wince and shrug off the question as though it were a noose. Didn't he have his own thoughts to think? Why did he need mine? Constant intrusions—sneaking glances at my face, checking if everything was okay or dangerous. So unbecoming, this behavior. So undignified.

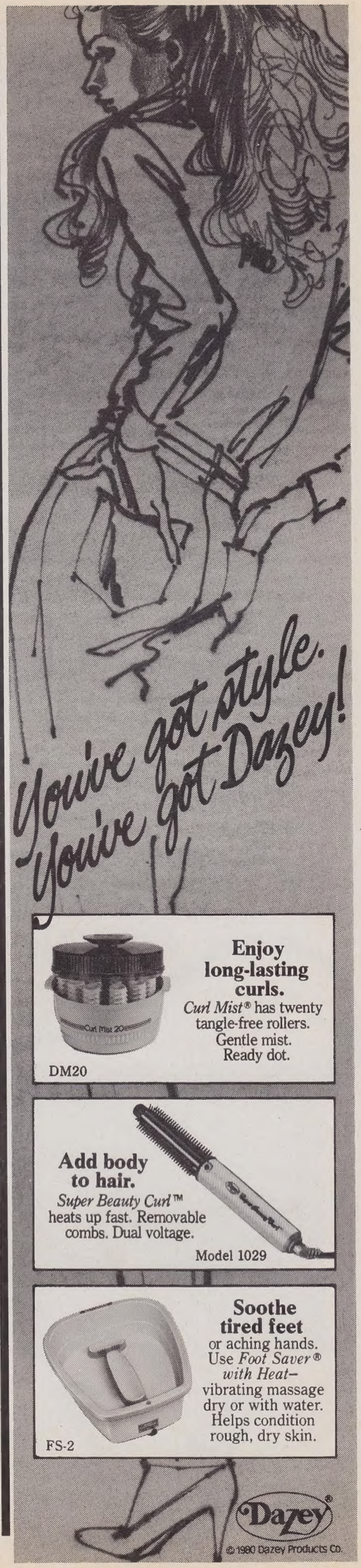
Now back in the comfortable role of clutcher, I try to liberate myself from the subtle oppression of my dance partner's face. I read it as a barometer. He is my weather. If he's in good spirits, something's right with my world. "You're in good spirits," I used to say, thereby dampening him with self-consciousness. "Are you all right?" I still inquire, detecting irritability in the compression of his lips. "Yes, fine," he answers, looking worse. After five years, I have at least learned not to pursue my investigations. I leave him with his irritability. This is an effort of will, comparable to the alcoholic wrenching away from the open bottle. I tell myself: it's his irritability and he has a right to it. I give up. I lean back.

At that moment, distance throws itself between us in its most concrete form. I can almost touch it. I endure the starkness of space. I am reminded of my existential solitude. I suffer my inability to merge with him. Actually, these moments are quite restful. For the moment, I take a break from the responsibility of managing him, and indeed, the world.

Recently, I slipped. "What are you thinking?" I asked. "Don't ask me what I'm thinking," he snapped. "Ask if I'm thinking anything interesting." So I learn that he is not secretive, only selective: he doesn't think it necessary to spill all the static riddling his brain. So the dance continues. He takes a step closer and lives to tell the tale. I test the invisible and it holds. Knock on wood. ▽

FASHION INFORMATION

Page 84: *Above:* Marsha Breslow for A&M Breslow earrings. Bracelet, Faith Porter for Antares. . . . *Center:* Ken Begun headband at Henri Bendel; Suzy, Great Neck, NY; Therapy, Aspen. . . . *Below:* Bonwillum ponytail holder. Jere Scott at Via Lusso, Chicago; The Front Room, New Orleans. **Page 98:** *Above:* Jill Richards polyester dress at Miss Rose, NYC; E/D, Providence, RI; Hytkens, Louisville, KY; Strahahan's, Wichita, KS; Frost Bros. Earrings, Jilbari Designs. Bracelets, wrist to cuff: Cathy and Marsha for Catherine Stein; Eva Graham; Lisandro Sarasola; Carolee Designs. Belt, Ruza for Elegant. . . . *Center left:* David Hayes (silk/rayon), special order at Saks Fifth Avenue. Also at Lillie Rubin-South & West; Marshall Field's; Jackson Graves; I. Magnin. Bracelets, wrist to cuff: Carolee Designs; Lisandro Sarasola. . . . *Center right:* Eye-Benders. Henri Bendel; Greta, Beverly Hills. . . . *Center:* Bag available at Obiko, San Francisco. . . . *Below:* Cole Jrs. of California, Antron/Lycra maillot. Macy's; Bullock's. *Below right:* Levi's Activewear. **Page 176:** *Above photo:* Pareo by Yves Saint Laurent for Jewel Case, about $150. Henri Bendel. **Page 224:** Isaac Manevitz for Ben-Amun earrings at I. Magnin. Jerry Kott bracelet available at Henri Bendel. Geoffrey Beene sandals. Bloomingdale's. Menswear, Trylon robe. Sunglasses, St. Tropez. At 10/10 Optics, NYC. **Page 227:** Sunglasses, Michele L'Amy. 10/10 Optics, NYC. Shoes, Charles Jourdan. Delman at Bergdorf Goodman; Kaufmann's; all Charles Jourdan Boutiques. **Page 228:** Fernando Sanchez cotton sateen kimono. Judyth van Amringe earrings available at Saks Fifth Avenue; Therapy, Aspen, CO. **Page 229:** *Left:* Ken Begun beach bag available at Henri Bendel; Therapy, Aspen, CO. . . . *Right:* Fernando Sanchez nylon/polyester/cotton top and pants. Jerry Kott earrings and bracelet at Henri Bendel; Hattie. Vittorio Ricci for Thierry Mugler pumps. **Page 230:** Earrings, Isaac Manevitz for Ben-Amun. Bloomingdale's; Octavia, Baltimore, MD; Bellissimo, Toledo, OH. Cara Croninger bracelet, Artwear, NYC; Bellissimo, Toledo, OH; Wilkes Bashford, San Francisco. **Page 231:** Sandals by Halston for Garolini. **Page 232:** Isaac Manevitz for Ben-Amun bracelet. Sandals by Ungaro at Ungaro Boutique, New York and Bal Harbour. **Page 233:** Necklace by Isaac Manevitz for Ben-Amun. Henri Bendel; Octavia, Baltimore, MD. **Page 234:** Marta Salvadori cotton blouse (about $58) at Henri Bendel; The Twenty-Four Collection, Miami. Bracelet, Rafael Sanchez. Jere Scott at Via Lusso, Chicago. **Page 235:** Earrings, Carol Motty for Two-Ten Design. Broomes of Broome Street, NYC. Shoes, Diego Della Valle; DePandi, Washington, DC. **Page 236:** Necklace by Isaac Manevitz for Ben-Amun, see information page 233. Belt, Ruza for Elegant. Bloomingdale's. **Page 237:** Marina Ferrari swimsuit and silk chiffon scarf. Scarf at Veneziano, NYC; Hattie; Lina Lee, Beverly Hills. Pin (at ear) by Danielle Poullain for Isadora. Macy's, Herald Square. **Page 238:** Bracelet by Cara Croninger at Artwear, NYC. **Page 240:** Bracelet, Barbara E. Raleigh Designs. Spring Street Enamels Gallery, NYC. **Page 241:** Bag, Bottega Veneta, NYC and Beverly Hills. **Page 250–251:** Oscar de la Renta silk chiffon blouse and silk organza skirt. About $1,095. To order at Bergdorf Goodman. Also at Garfinckel's; Lillie Rubin-South & West; Claire Pearone; Balliet's; Sakowitz; Giorgio, Beverly Hills. Earrings by Marieluisa Stern for Stigi. Henri Bendel; Hudson's; Jere Scott at Via Lusso, Chicago. **Page 252:** Oscar de la Renta black backless silk organza dress. About $560. Elizabeth Arden Salons; Cyreld, Brookline, MA; John Baldwin; Jacobson's; I. Magnin. Earrings, Joseph Mazer, at Bloomingdale's. **Page 253:** Halston Originals black satin organza long wrap dress. About $950. Bergdorf Goodman; John Baldwin; Lillie Rubin-South & West; Amelia Gray, Beverly Hills; all Halston Boutiques. Scarf, Julia Sanchez Designs at Henri Bendel. **Pages 276–277:** *Left to right:* Poppy (Antron/Lycra) maillot, about $34. Late May at Esther Wolf; Bullock's; Bonwit Teller. Casadei shoes. . . . Cole Jrs. of California (Antron/Lycra) maillot, about $28. Macy's, NYC; Bullock's. Shoes by Andrea Pfister. . . . Deweese Designs (Antron/Lycra) maillot, about $34. Late June at Lord & Taylor; Bullock's; Liberty House of Hawaii. . . . Catalina Swimwear (Antron/Lycra) red raspberry maillot, about $26. Mid-June, Macy's; Cameo Stores, Philadelphia; Swim 'N Sport Shops, Miami, FL. . . . Via by Jantzen (Antron/Lycra) maillot, about $22, at fine department stores. **Page 278:** Joseph Mazer earrings. Belt by Rosemary Peck at Henri Bendel. **Page 279:** Sandals by Andrea Pfister at I. Magnin. **Page 280:** Earrings, Ellen Designs for Robert Originals. Magda K bangles. **Page 281:** Joseph Mazer earrings. Bracelet, Faith Porter for Antares. Burlington panty stockings. Maud Frizon shoes. Maud Frizon, NYC; Right Bank Shoe Co., Beverly Hills, CA. **Page 282:** Ruza for Elegant belt at Saks Fifth Avenue. **Page 284:** Bowling shoes by Unisa. **Page 285:** Joseph Mazer earrings. Georges Rech belt. At Georges Rech Boutique, NYC and Montreal. **Pages 286–287: 1.** Cotton T-shirt by Laughing Stock, $11, at Friends, 8440 Melrose Ave., Los Angeles, CA 90069. . . . **2.** Woolen legwarmers, $16, at Room To Move, 312 Venice Way, Venice, CA 90291. . . . **3.** Hat, $10, at Beverly Hills Motoring Accessories, 202 South Robertson Blvd., Beverly Hills, CA 90211. Catalog is available. . . . **4.** Cotton shirt, $35 and terry pants $45, at Hardware/So. Hollywood, 8620 Melrose Ave., So. Hollywood, CA 90069. Hardware @ The Pines (Fire Island, NY) will open in mid-May. . . . **5.** Flat crown hat, $44; brim hat, $36, at Brown's Hats, 68 North Venice Blvd., Venice, CA 90291. . . . **6.** Silk knit cardigan, $44; pleated jeans, $70. Both, Carole Little for Saint Tropez West, at Bullock's. . . . **7.** Cotton T-shirt, $9; polyester/cotton pants, $20; cotton towel, $16, at Camp Beverly Hills, 9640 Santa Monica Blvd., Beverly Hills, CA 90210. Catalog is available. The collection is also available at the Camp Beverly Hills department at Macy's, Herald Square. . . . **8.** Made-to-order jogging shoes priced from $25–$200, at The First Step, 462 South Robertson Blvd., Los Angeles, CA 90048. . . . **10.&11.** Trashy Lingerie, 402 North La Cienega Blvd., L.A., CA 90048. Mitch Shrier owner and designer. . . . **12.** Raw silk pants $165. Silk charmeuse shirt $165. Raw silk belt $55. Cashmere poncho $500. Victoria Shields, 2357 Kelton Ave., L.A., CA. . . . **13.** Silk crêpe de Chine T-shirt dress with ribbed trim $116. Disegni/Flora Kung. At Bullocks Wilshire, Wilshire Blvd. . . . **15.** Polyester bandeau top $32. Cotton/polyester/chintz jacket and skirt. Jacket $72. Skirt $48. Susan Hagen for Bis. At The Brass Tree, Beverly Hills. . . . **16.** V-neck peacock Flexatard, $21. Body Design by Gilda, 280 Century Park East, Penthouse, L.A., CA 90067. Catalog available upon request. . . . **17.** Carlos Arias' men's and women's knitwear line available at Alandale's, 1038 Westwood Blvd., Westwood, CA 90024; Wilkes Bashford, 326 Sutter St., San Francisco, CA 94108. . . . **18.&19.** Ann Collins, (213) 515–2867; Price varies according to length of hair, $350–$500 (beads and decoration included). . . . **20.** Cotton jacket ($58), camisole ($36), pants ($46), and feather sash ($25) available at The Brass Tree, 9044 Burton Way, Beverly Hills, CA 90211. . . . **21.** The Bhodi Tree, 8585 Melrose Ave., West Hollywood, CA 90069. . . . **22.** Shirt, to order by mail, $75. Fiorucci, 206 North Beverly Dr., Beverly Hills, CA 90210. . . . **23.** Rosalie Kessing bags at Lina Lee, 459 North Rodeo Dr., Beverly Hills, CA 90210. Price range, $150–$1600, all one-of-a-kind. . . . **24.** Cec LePage "earwing," $24. Obiko, 540 Sutter St., San Francisco, CA 94102. . . . **25.** Paula Sweet's work available at L.A. *(Continued on page 330)*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(Continued from page 329)

Louver Gallery, 55 North Venice Blvd., Venice, CA 90291. . . . **26.** Homebody, 8521 Melrose Ave., L.A., CA 90069. Catalog is available. . . . **27.** Eva at O.M.A., 8361 West 3rd St. L.A., CA 90048. (Price range from $64–$125, all one-of-a-kind). . . . **28.** The Rose Café and Market, 220 Rose Ave., Venice, CA 90291. . . . **29.** Mercedes & Adrienne, silk top ($80), pant ($100) at Irene Sargent, Oakland, CA. . . . **30.** Aida Thibiant, 449 N. Canon Dr., Beverly Hills, CA 90210. Mail order questionnaire and skin analysis available upon request. . . . **31.** Right Bank Shoe Co., 450 N. Camden Drive, Beverly Hills, CA 90210. Phone orders accepted. Roller skates, $400. Donald J. Pliner, Velour top ($122) and shorts ($72). Right Bank Clothing Co., 313 North Rodeo Drive, Beverly Hills, CA 90210. ALL PRICES APPROXIMATE. **Page 289:** *Left:* Satin blouse and cotton/sequined sweater by Zoran. Blouse, about $185; sweater, about $325. Henri Bendel; Ultimo, Chicago; Linda Dresner, Troy, MI. Earrings, Ken Begun. Henri Bendel. . . . *Right:* Man's cotton sweater, Polo by Ralph Lauren, about $45. Polo Club at Saks Fifth Avenue; Polo/Ralph Lauren, Chicago. **Page 293:** Man's clothes by Yves Saint Laurent. **Page 295:** Earrings, Ellen Designs for Robert Originals. Bloomingdale's. **Pages 296–297:** *Inset, left to right:* DDDominick at Ann Taylor; The Diamond, Charleston, WV; Barbara Katz Sportswear, North Miami Beach, FL; Higbee's. Earrings, Ellen Designs for Robert Originals. . . . Bill Blass for Blassport at Claire Pearone; Esther Wolf. Earrings by Ellen Designs for Robert Originals. Ken Goldstein for LaCrasia bracelet. . . . *Large photo, left to right:* Top and skirt at Lothar's, NYC. Earrings, Ellen Designs for Robert Originals. Lord & Taylor; Robinson's, California. Geoffrey Beene for Jewel Case belt. Saks Fifth Avenue. . . . Jacket, top, and skirt at Lothar's, NYC. Headband, Élégance by Ben Hur. At fine department stores. F. B. Durland earrings. Kruger Gallery, NYC; 18 Carats, Birmingham, AL. Belt by Ruza for Elegant. Snooty Hooty, Atlanta. **Page 298:** *Left:* Richard Assatly available late May at Saks Fifth Avenue, NYC; Chuck Jones and Jack Parker, Palm Beach and Bal Harbour; Claire Pearone; Beatrice Dorsey, Dundee, IL; Esther Wolf. . . . *Center*: Kappi, at Lord & Taylor; Nan Duskin; John Baldwin; L. S. Ayres. . . . *Right:* Rafael wool top and cotton pants at Saks Fifth Avenue, NYC; Hudson's. Pants only, at Rich's; Harold, Minneapolis; Bonwit Teller. Top only, at I. Magnin. Cathy and Marsha for Catherine Stein bracelet. **Page 299:** *Left:* Perry Ellis at Henri Bendel; Saks-Jandel; Hudson's; Balliet's; Bonwit Teller. Bonwillum earrings. Belt by Omega. Bonwillum bracelet at Saks Fifth Avenue. . . . *Right:* Issey Miyake at Dianne B.; Charles Gallay. Camisole and pants at Ultimo, Chicago. Pants only, at Moon, Worcester, MA. Earrings, Frank Giordano for Red Cobra. For information write: Red Cobra, 389 Fifth Ave., Room 606; NYC 10016. Bonwillum bracelet. **Page 300:** *Left:* Bergdorf Goodman, (jacket to order); Nan Duskin; Montaldo's; May D&F; Frost Bros.; Robinson's, California. Earrings, Bonwillum. Saks Fifth Avenue; The Front Room, New Orleans. Bracelet, Bonwillum. Saks Fifth Avenue. Shoes, Diego Della Valle. Delman at Bergdorf Goodman. *Right:* Altman's; Kaufmann's; Jacobson's; Harzfelds; Joseph Magnin; Nordstrom. Earrings, Bonwillum. Macy's, Herald Square. Calvin Klein Belt. Bracelet, Bonwillum. Bergdorf Goodman; Jayne Marie, Portland, OR. Shoes, Diego Della Valle. Delman at Bergdorf Goodman. **Page 301:** *Above left: Left:* Geoffrey Beene, to order at Bergdorf Goodman. Also at Nan Duskin; The Twenty-Four Collection, Miami; Younker-Kilpatrick. Earrings, Bonwillum. Shoes, Beene Bag. . . . *Right:* Schrader Sport at Saks Fifth Avenue; Jacobson's; L. S. Ayres; Sanger-Harris. Earrings, Cathy and Marsha for Catherine Stein. Bracelet, Bonwillum. Saks Fifth Avenue. Belt, Tess Sholom for Tess Designs. Sunglasses, Foster Grant. Available at specialty stores. Shoes, Evins Studio. I. Miller. . . . *Above right: Left:* Diane Von Furstenberg at Lord & Taylor; Jacobson's; Sakowitz. Earrings, Cathy and Marsha for Catherine Stein. Bracelet, Ellen Designs for Robert Originals. Bloomingdale's. . . . *Center:* Rona at Bergdorf Goodman; Lillie Rubin-South & West; Sakowitz. Earrings, Bon Voyage, NYC and Paris. Belt, Omega Fashions. . . . *Right:* Miss O at Saks Fifth Avenue; John Baldwin; May D&F; Joseph Magnin. Earrings, Van Allen. Bracelet, Cathy and Marsha for Catherine Stein. Saks Fifth Avenue. Belt, Rosemary Peck. *Below right: Left:* Jaeger available at all Jaeger Shops. Skirt, Barry I. Bricken. Jaynee Apparrell, Flushing, N.Y.; Joseph's, Portland, ME; RTW, Charleston, SC; She at La Place, Beechwood, OH; Macy's, San Francisco; Bonwit Teller. Charles Jourdan sunglasses at all Charles Jourdan Boutiques. Ken Begun earrings. Omega watch. Belt, Giorgio Armani. Charles Jourdan Shoes. Charles Jourdan, NYC. . . . *Right:* Leslie Fay at Lord & Taylor; Jordan Marsh, Boston; Marshall Field's; Buffum's, Long Beach, CA. Bracelets, Ken Goldstein for La Crasia. Shoes, Diego Della Valle. **Page 302:** *Above:* Henri Bendel; Night Gallery, Chapel Hill, NC; Understatement, Columbia, SC; Eleanor Keeshan, Los Angeles; Divina, San Francisco, CA; Maite, San Juan, PR. Ken Begun earrings. Bonwillum bracelet. Shoes, by Casadei. . . . *Below:* Saks Fifth Avenue; Nan Duskin. Earrings and bracelet, Ellen Designs for Robert Originals. Morris Moskowitz bag. **Page 303:** *Left:* Julio Boutique, NYC; La Clotique, Margate, NJ; Sakowitz; Eleanor Keeshan, Los Angeles; Rittmaster, Carmel, CA. Ken Begun earrings at Bergdorf Goodman. Bracelet, Constance Maslow at Magda K. Charles Jourdan shoes at Mr. Jay, Millburn, NJ. . . . *Right:* To order at Bergdorf Goodman; also at Nan Duskin; Maison Blanche; Neusteters; Giorgio, Beverly Hills. Robert Lee Morris at Artwear earrings. Artwear, NYC. Bracelet, John Gordon, NYC. Pancaldi shoes. **Pages 304–305:** *Left:* Fabric for top, Jasco Fabrics, 450 Seventh Ave., NY, NY. 10001. Pants by Barry I. Bricken, about $56. Macy's, Herald Square; Nan Duskin; Stanley Korshak; John W. Heller, Edina, MN; Sakowitz; Macy's, San Francisco. Earrings, Bonwillum. Universal Geneve watch. Shoes by Diego Della Valle. Bergdorf Goodman; Neiman-Marcus. . . . *Center:* Fabric for dress available at Singer Sewing Center, Rockefeller Center, NYC; Richard Brooks Fabrics, Dallas; Sakowitz; Jane's Fabrique, La Jolla, CA. Ken Begun earrings and bracelet. Bracelet at Bloomingdale's Cul-de-Sac; Therapy, Aspen, CO. Ruza for Elegant belt. Bloomingdale's. . . . *Right:* Dress fabric by Jasco Fabrics, 450 Seventh Ave., NY, NY. 10001. Earrings and bracelets by Robin Kahn. Belt, Héléne Kaufman. Dianne B., NYC. Diego Della Valle shoes. Delman at Bergdorf Goodman.

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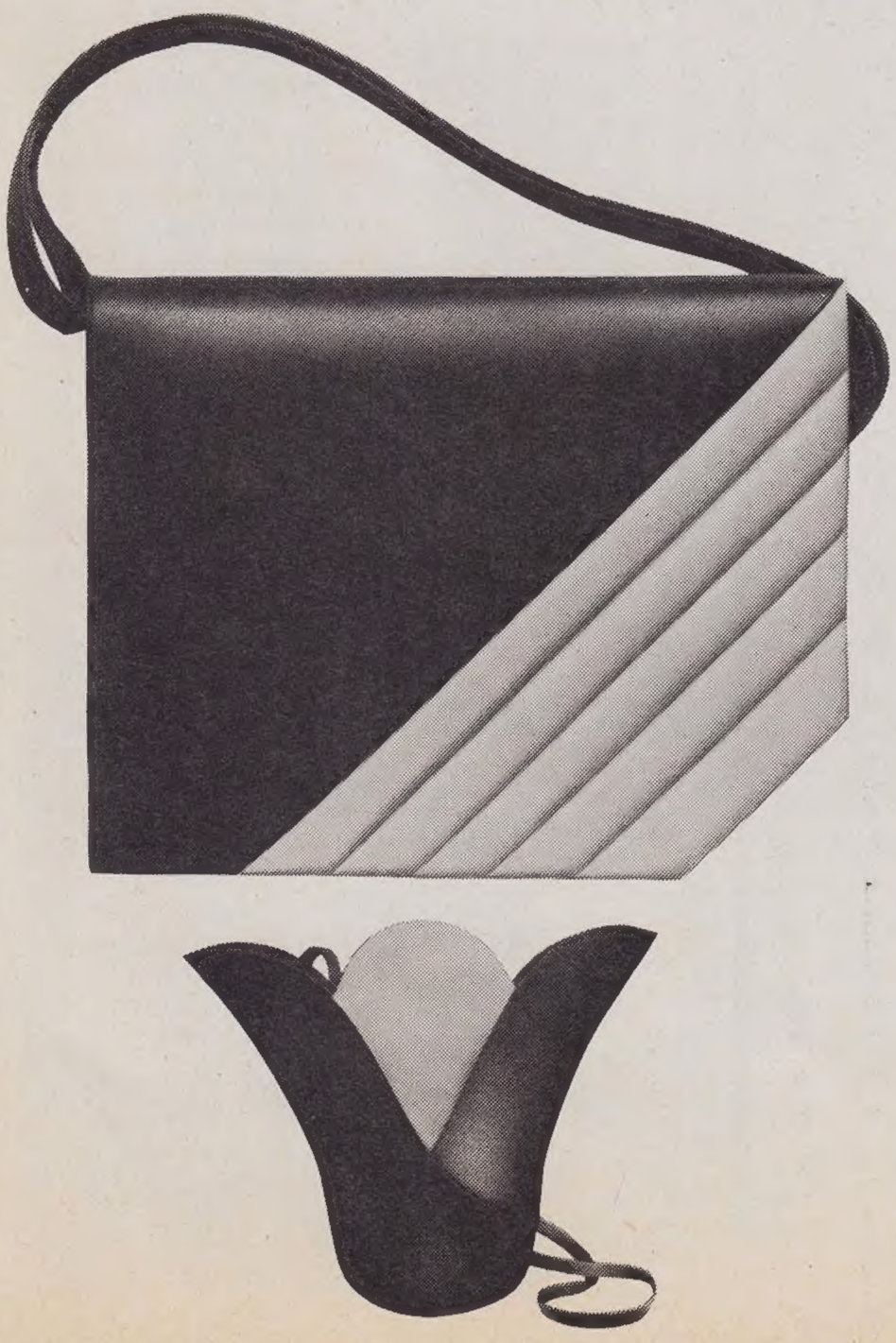

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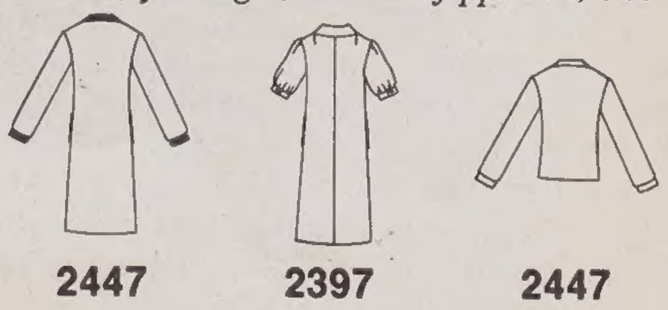
Back views, yardages, details of pp. 304, 305



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